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GREAT PAINTERS



and **THEIR FAMOUS
BIBLE PICTURES**



STUDY FOR HEAD OF CHRIST
LEONARDO DA VINCI

It is through this charming sketch that we know the former beauty of the now much faded "Last Supper" of Leonardo da Vinci, at Santa Maria delle Grazie, Milan.

GREAT PAINTERS ✻ AND THEIR FAMOUS ✻ BIBLE PICTURES

*The Bible Story Retold in
One Hundred Masterpieces
Chronologically Arranged,
With Sidelights on the Life
and Work of the Artists*

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INTRODUCTION



It is interesting to note in a brief survey of the art of painting, as we know it today, that its beginnings were not only inspired by the Christian religion, but that its modern aspect may be attributed to the influence of one man, now known as St. Francis of Assisi, who lived in the thirteenth century. Anticipating the Renaissance, the founder of the Order of Franciscans conceived a religion of love instead of that of stern orthodox authority, and brought divinity not only nearer to man but to all creation. The birds and fishes were his little brothers and sisters, and, like the Psalmist of old, he called on the hills and valleys, the forests and the rivers, to join him in praising God.

¶ Although fresco painting had been known since antique times, the great possibilities for its use were not realized until the new outlook in life had awakened the Italian genius. The overpowering influence of St. Francis with its direct relationship between his preaching and nature was responsible for a revival of the arts, and a new style was required by the new era. Just as mosaic is the typical medium of the severe Byzantine art, and stained glass of the French of the thirteenth century, so did fresco become the process by which the Italians in the Gothic and early Renaissance periods expressed the new scenes from the life of St. Francis and all the gospel stories now viewed in the light of human emotion.

¶ During the Dark Ages, painting, as a secular art, almost entirely disappeared, and in the early days of the Church the Fathers gave little encouragement to art. "Cursed be all who paint pictures" is a sentiment not infrequently found in their writings. An important event in the early history of art occurred in the year 691 when the Council of Constantinople, formerly Byzantium, the capital of the Eastern Empire, decreed that "henceforth Christ was to be publicly exhibited *in the figure of a man, not of a lamb.*" It marked the evaporation of all trace of the old reserve which Christians had felt in figuring the person of Christ; and, at the same time, it indicated as fit themes for art those sufferings in the flesh, from the representations of which the Christians of the earlier centuries had shrunk as from a profanation.

¶ Apropos of the first depictions of Jesus, it is not known that there was ever any original portrait or likeness of Him in existence. As Père Didon, the French Biblical scholar, observes, "Whatever may be written to the contrary, it is absolutely certain that the world and the Church have lost forever all vestige of trustworthy tradition concerning the aspect of Jesus on earth. There is not one syllable in the Gospels or in the epistles respecting the appearance of His form or face." Nor is there any reference to it in the literature of the first two centuries, the earliest known reference being in Justin Martyr, who says that when Jesus came to the Jordan, "He appeared without beauty, as the Scriptures proclaimed." Clement of Alexandria says, "Himself also, the Head of the Church, passed through the world unlovely in the flesh, and without form, thereby teaching us to look at the Unseen and incorporate of the Divine Cause."

INTRODUCTION

¶ In view of such scholarly testimony, it is curious that the master painters have from the beginning depicted Christ as a divinely attractive, never as a repulsive, figure. His face, as imagined and portrayed by them, has variously expressed benignity, sympathy, understanding, sorrow, pity or love; but nowhere in art does the "Lord will to use a commonplace form of body".

¶ The first great master to break away from the fixed type of Byzantine art was the Florentine painter, Giovanni Cenni, commonly known as Cimabue. He was born in 1240 and died in 1302. In his work a great change is perceptible. "If in type his Madonna still adheres to the Byzantine tradition as regards features," notes Sir William Orpen, in his *Outline of Art*, "a new softness has crept into her face, the infant Jesus is no longer wizened but tender and more childlike, while there is a touch of human kindness in the angels who bear them company." Coincidentally, Cimabue was commissioned to decorate the church where the ashes of St. Francis rest, and he was assisted by his apprentice, the famous Giotto, whose work was directly inspired by "the little brother of the poor".

¶ It is in the early Renaissance period that we get just fifty years of perfect work—the time of such masters as Luini, Leonardo da Vinci, Giovanni Bellini, Carpaccio, Mantegna, Verrocchio, Cima da Conegliano and—in date, though only in his earlier life belonging to the school—Raphael. The great difference between these artists and their immediate predecessors, as Ruskin points out, is "their desire to make everything dainty and delightful." After them came "a phase of gigantic power and exquisite ease and felicity which possess an awe and charm of their own. They are more inimitable than were the workers of the perfect school; but they are not perfect."

¶ The great artistic revolution produced by the Renaissance, inaugurated by Cimabue in Florence and Duccio in Siena, was given its greatest primary impetus by Giotto, whose first aim was "to infuse new life into traditional composition by substituting the heads, attitudes and draperies of the actual world for the spectral forms and conventional types of the Byzantine painters"; and whose next was "to vindicate the right of modern Europe to think, feel and judge for itself, to reissue or recoin the precious gold of the past according as the image and superscription are or are not worthy of perusal." He was one of the few great innovators whose genius forced itself into early recognition. Ruskin does "not know in the annals of art another such example of happy, practical, unerring and benevolent power."

¶ Giotto set the example to his great successors of the Renaissance of using contemporary Florentines as models for his saints and apostles, and frequently of dressing them in thirteenth century costumes. In this regard we have to bear in mind that in those days portraiture pure and simple was seldom practised. Art was the handmaid of the Church, and painters devoted themselves very largely, if not exclusively, to sacred subjects; and if an artist wished to convey a compliment he did it through his picture. Thus, if a wealthy citizen wished to present an altar-piece to his church, the painter would include therein a portrait of him among the figures represented doing homage to the Virgin and the Child. The names of the donors of such works are for the most part forgotten—they would interest few after their generation had passed away—but the portrait may generally be identified. If among the kneeling or standing

INTRODUCTION

figures in a group you remark one who, at some personal inconvenience, looks over his shoulder to face the spectator, it is safe to assume that it is the portrait of the person who commissioned the work. The face, moreover, has an individuality lacking in the rest.

¶ Portraits of members of the great Florentine family of the Medici frequently occur in picture and fresco painted by artists of the fifteenth century, and always in a flattering vein. A well known example occurs in Vasari's picture of the two patron saints of that family, SS. Cosmo and Damian; these are likenesses of Cosimo the Elder, and of the first Duke of Tuscany, also a Cosimo. In Botticelli's "Spring", familiar to everyone through repeated reproduction, the youth who stands on the extreme left is almost certainly a representation of the brother of Lorenzo the Magnificent, Giuliano de' Medici, who was assassinated by the Pazzi conspirators. There is no room for question concerning the many avowed likenesses of Cosimo and his famous grandson, Lorenzo—portrait busts of them exist; and if only by reason of the former's bull neck and the latter's misshapen nose, either can be identified at a glance, whether he appear among the Wise Men of the East or in another Biblical character. Lorenzo the Magnificent was a liberal patron of the arts, and painters acknowledged his support in a manner calculated to flatter. Even a Medici might be gratified to see himself represented as one of the Magi!

¶ Art cannot be said to have gone astray in such works, though modern taste might disapprove of the portrayal of a ruler, however excellent, in the character of a saint. Where art did go astray was when it made the canvas its vehicle for personal vengeance. Several famous painters have left works of this description. One of the best known is by the Spanish master, El Mudo. It is a "Martyrdom of St. James the Great"; and in it the court chamberlain of King Philip II of Spain appears as an executioner. It is known that the painter and the chamberlain were enemies, but what particular offending procured for the latter this left-handed compliment history does not record. Probably the most venomous piece of portraiture in Christian art is a "Temptation of St. Anthony" which hangs in the church of St. Agostino at Siena. It is by Ribera, a Neapolitan painter of Spanish extraction who flourished in the seventeenth century. Naples in his time was under Spanish rule, and in the canvas Ribera adroitly depicts a contemporary Spanish Don as the Evil One. It is perhaps the only picture in existence which represents the devil wearing spectacles.

¶ Anachronisms in dress were very usual in the works of the Renaissance period and later, artists giving Biblical characters the attire of their own time. Pictures of the early saints and martyrs in which the characters are represented in brightly-hued doublets and trunk hose are very common in Italy. One of the greatest pictures in the world—Titian's "Presentation of the Virgin", in the Academy at Venice—is thus treated. The principal figure, the Madonna, is portrayed as an Italian peasant girl in a simple blue gown such as was worn in the sixteenth century; the ancillary characters, richly dressed with many jewels, serve to set off the beautiful simplicity of the Virgin's attire.

¶ It was no doubt at the instance of the Spanish Holy Office—the influence of Spain then being strong in Italy—that a purity campaign was undertaken against the artistic

INTRODUCTION

productions of the former country. Italy, however, adopted methods less drastic—for which we may be grateful. She did not ordain the destruction of such works as were thought to offend; an example of her more lenient system of correction is furnished by Michel Angelo's great fresco, "The Last Judgment", in the Sistine Chapel, which includes nude figures. It is of passing interest to note that Michel Angelo was the first great painter to introduce nude figures in his religious pictures. The custom had become so common in the latter part of the sixteenth century that Pope Paul IV commissioned a minor painter, Daniele of Volterra, to paint clothing on such figures in the Vatican and elsewhere as appeared to require it; which task earned for Daniele the nickname of *Il Bragghetone*—"the breeches-maker".

¶ There was a period when the fathers of painting were stricken with a craze for realism—rather dangerous when sacred subjects practically monopolised their easels. Realism may be legitimate in allegorical scenes, as when Giotto, adorning the Bardi Chapel with his frescos from the life of St. Francis, depicts "Poverty defending herself with a stick from a dog." Poverty had not before, and probably has not since, been presented in this posture. It was quite usual to introduce into scenes of "The Last Supper" a dog crouching under the table; or wandering about in expectation of scraps; and the presence of the dog does not offend. But in several such works a cat is introduced, and the result is curiously different.

¶ So far we have discussed mainly the development of Christian art in Italy, but that country had no monopoly of painting even in the Middle Ages. There were, for instance, the Flemish masters of the mid-fourteenth century, Hubert and Jan Van Eyck, who are credited with having discovered oil as a medium for painting. Before their time artists had mixed their colors with water (frescos) or with yolk of egg (tempera paintings), and although modern authorities are inclined to question whether the Van Eycks were actually the first to make use of oil, they were certainly the pioneers of the new medium two centuries before Rembrandt and Rubens.

¶ Since their time religious paintings have been produced by natives of most of the great countries of Europe, but either because their work was not powerful enough to capture the popular imagination or, quite as probably, because they had no adequate historians and biographers, such as Vasari, to whom was delegated the task of perpetuating the fame of the Italian artists, the early artists of England, France and Germany never acquired the fame won by their brethren of Flanders and Italy. With few exceptions their names, and in many cases their works, have been entirely lost.

¶ Indeed, the lives of a majority of the master painters—and curiously and particularly of the great painters of religious subjects—have been tragic and precarious to a degree. With such rare exceptions as Veronese, Titian, Raphael, Rubens, Velasquez, Reynolds and the late John Singer Sargent, to mention some of those who are represented in this collection, there are few religious painters of genius who have not suffered a sort of crucifixion, either spiritually or materially. In many cases their misfortunes may be traced to their unruly artistic temperaments. In others they were the victims of the peculiar circumstances and conditions under which they were compelled to work. The early Italian painters, as well as those of Spain, were almost

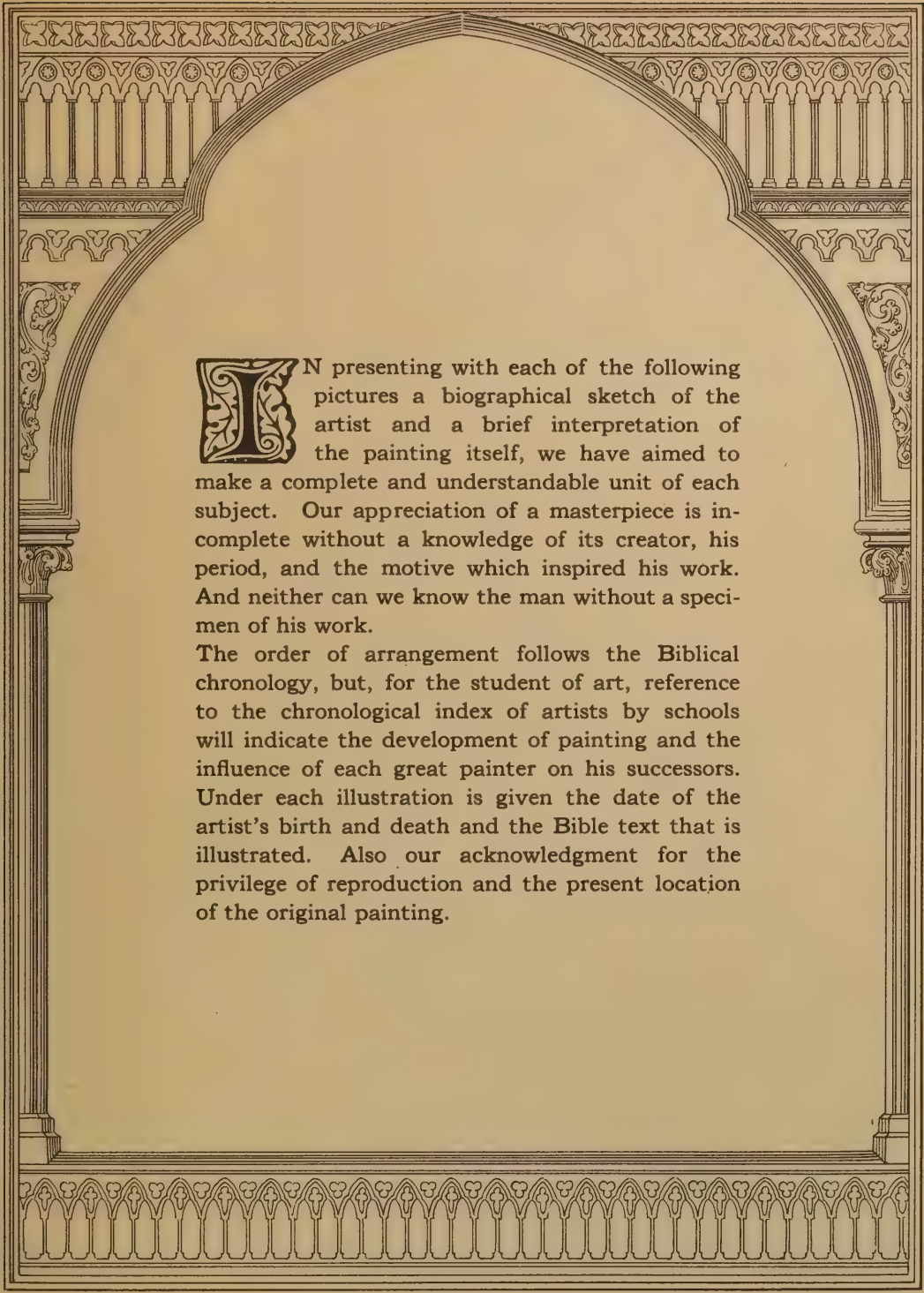
INTRODUCTION

solely dependent upon contemporary princes of the Church and State for patronage. Who but the Popes could have maintained such a succession of great artists as decorated the Vatican and St. Peter's? The rich churches of Christendom inspired and financed the painting of nearly all the early masterpieces that are to be found in the great galleries today. And when a Holy Father, for one reason or another, withdrew his patronage from a painter, it left the artist poor indeed, unless he might find a royal or noble secular patron. Much the same condition affected the early French painters, notably Poussin and Le Brun, who were entirely dependent upon royal patronage and who rose in or fell from favor with pendulum-like regularity. Of the Dutch masters, what a contrast was the golden career of Rubens to the iron one of Rembrandt; and in England what a difference between the material rewards meted out to the first president of the Royal Academy, Sir Joshua Reynolds, and to his contemporary, William Blake, who once recorded that he was born in London in 1757 and had died several times since!

¶ Seeking a clew to the secret of great religious painting, one may find it, looking to the human aspect of the question, in the conception of the painter as primarily a craftsman and a temperament. Once preeminently the Church was there to supply the theme and the occasion. The artist was there to make the most of both, according to his power of imagination and, transcendently, to his handicraftsmanship. "There is no such thing," says Swinburne, "as an inarticulate poet." Equally is it so that there is no such thing as a great painter who cannot paint—and paint superlatively well. Consider Raphael and his "Sistine Madonna". The picture survives as a triumph of religious exaltation and an interpretation of divine motherhood chiefly because it is magnificently and monumentally put together by a man who was so intensely a human being.

¶ It is a mistake to assume that "at some places in the morning of the modern world, in Italy, in Flanders or elsewhere, art sat at the feet of the Church and profited by a mystical laying on of hands. Even on that hypothesis it is to be noted that the religious inspiration depends for its fortunes utterly upon the caprice of fate that illumines one man and not the other. In Spain there is something like religious ecstasy in the paintings of El Greco, whereas the religious compositions of Velasquez are not comparable to his secular masterpieces. . . . It all comes back to the generosity of nature, which may or may not project into the world a man with the genius of religious painting in him. A long time ago the earth was dowered with such masters. They and not their time account for what they did. Nor let it be forgotten that most of them were also great mural painters, great portrait painters, as much at home with a secular as with a sacred object—in other words, simply great masters of a craft."

W. G.



IN presenting with each of the following pictures a biographical sketch of the artist and a brief interpretation of the painting itself, we have aimed to make a complete and understandable unit of each subject. Our appreciation of a masterpiece is incomplete without a knowledge of its creator, his period, and the motive which inspired his work. And neither can we know the man without a specimen of his work.

The order of arrangement follows the Biblical chronology, but, for the student of art, reference to the chronological index of artists by schools will indicate the development of painting and the influence of each great painter on his successors. Under each illustration is given the date of the artist's birth and death and the Bible text that is illustrated. Also our acknowledgment for the privilege of reproduction and the present location of the original painting.

EDWARD BURNE-JONES

UNTIL Edward Burne-Jones was twenty-three years old he never saw a good picture. It was in that year that he began to study the rudiments of drawing. Yet a year or two later no less an artist and critic than Dante Gabriel Rossetti declared that Burne-Jones' designs were equal to Albrecht Dürer's finest work; and today he is regarded as "perhaps the most perfect of English painters."

As his name indicates, Burne-Jones was of Welsh descent. His mother died at his birth, and his only sister in early infancy. His father, a small tradesman who made picture-frames and sold stationery in Birmingham, England, was ambitious for his son to be a clergyman, and managed to give him a superior education. At nineteen the youth won a scholarship at Exeter College and went up to Oxford. There he met another freshman of Welsh birth, William Morris, and the face of things suddenly changed. Their dreams and aspirations tallied in that their deep-rooted sense of the ugliness and monotony of the present and their common love of the past drew the young undergraduates together and laid the foundation of a life-long friendship.

In 1856 we hear of Burne-Jones and Morris sharing lodgings in London, devoting themselves respectively to painting and poetry. Recognition came early to both of them, and six years later Burne-Jones painted his now famous little picture of "Christ and the Merciful Knight," which "stamped its author at once as a master of original genius, whose style was entirely distinct from that of Rossetti, as well as absolutely unlike that of any contemporary artist." He and Morris were for many years co-partners in the celebrated firm of Morris and Company, and

to their joint efforts the complete revolution which took place in decorative art, and drove Victorian stuffiness from our houses, is to be ascribed.

It was for the Kelmscott Press, founded by Morris, that Burne-Jones made eighty-seven illustrations for an edition of Chaucer, and for a long period he was a designer of mosaics and executed designs for tapestries. It is probable that his influence

has been exercised far less in painting than in the broad fields of decorative design. He executed cartoons for stained glass, and windows from his designs are to be found throughout England and occasionally in America. In fact, his romantic imagination dominated every branch of his art, and his energy needed to be inexhaustible to keep pace with his constant procession of ideas.

Burne-Jones was made an associate of the Royal Academy in 1883, and acknowledged the compliment

by sending his oil-painting, "The Depths of the Sea," to the yearly exhibition. In this he pictured a mermaid carrying down with her a youth whom she has unconsciously drowned in the impetuosity of her love. Its tragic irony of conception and beauty of execution give it a high place among his works, his own conception of which is stated in a letter to a friend: "I mean by a picture a beautiful romantic dream of something that never was, never will be—in a light better than any light that ever shone—in a land no one can define or remember, only desire." No artist was ever truer to his own ideals, for his men and women, earth, sky, rocks and trees are not of this world, but make a world of their own consistent with itself, therefore having its own reality.

He was engaged on his picture of "The Sleep of King Arthur in Avalon" until a few hours before his death, on June 17, 1898.

BURNE-JONES' "Days of Creation," consisting of six panels, of which the first and last are reproduced here, was originally designed for a church window. Six angels are depicted, symbolizing the six days of creation. Each angel is crowned with a plume of fire, and each bears a crystal globe reflecting an act of creation, from the ordering of chaos in the first, where a light globe and a dark globe are taking definite shapes amid mysterious light and darkness, to the newly created man and woman in the sixth. The graduating colors in these panels which give the key to the motive are most ingeniously manipulated. In the first it is that of a cold gray-green dawn, and the note is successively and felicitously changed to harmonize with the day portrayed.

THE DAYS OF CREATION

THE FIRST DAY



THE SIXTH DAY



SIR EDWARD BURNE-JONES (1833-1898)
Genesis I, 1-5; 24-31

Courtesy Maison Ad. Braun & Cie.
Collection of Alexander Henderson, Esq.

Michel Angelo



ON-DAY I, Michel Angelo, sculptor, began the painting of the Chapel." Here we have his own written statement, dated March 10, 1508. It was set down in despair by the great "sculptor who painted." A little less than a year later, when the work on the Sistine Chapel was well under way, he protested again: "This is not my profession. . . . I am uselessly wasting my time."

Michel Angelo, recognized as the greatest sculptor of the world, had been recalled to Rome by Pope Julius II and commanded to decorate the ceiling of the Sistine Chapel. He pleaded that painting was not his trade and insisted that the task should be given to his young rival Raphael. Perhaps he was still smarting under the humiliation of having been thrust out of the Vatican by a servant only a few months before. But the Pope was adamant and Michel Angelo reluctantly went to work on the Chapel, learning the technique of painting as he labored.

"Destiny so ruled," writes Sidney Colvin, "that the work thus thrust upon him remains his chief title to glory."

Michel Angelo was born in a small town outside of Florence. His nurse was the wife of a marble cutter. In later years the great artist jokingly remarked that his love of sculpture had been sucked from the breast of his foster-mother.

One of his first pieces of carving was a "Sleeping Cupid." It was carried to Rome and fraudulently sold to a Cardinal as an antique piece of Greek sculpture. When the Cardinal learned of the deception he was so delighted to know that a living Italian could produce work that rivalled the early Greeks that he sent for the sculptor and bestowed his favor upon him.

Michel Angelo began work on the Chapel with a corps of assistants, but soon he drove them away and painted out everything they had done. Not content with

dispensing with their services he tore down the scaffoldings they had erected and put up his own. Then he locked the door and for four years toiled on in sorrow and fury. At last, on All Saints' Day, 1512, he removed the scaffoldings from which the impatient Pope had threatened to have him thrown, and after lying on his back for four years to paint the ceiling, he stood on his feet once more to receive the greatest ovation ever tendered any artist.

Raphael openly thanked God that it had been given to him to live in the same century with Michel Angelo.

The great sculptor lived to be nearly ninety, working with undimmed vision and unflagging genius up to the very end.

A friend met the great man one day near the Colosseum. He was on foot making

his way through the snow, aged, infirm and alone. The friend inquired where he was going. "To school," he replied, "to school, to try to learn something."

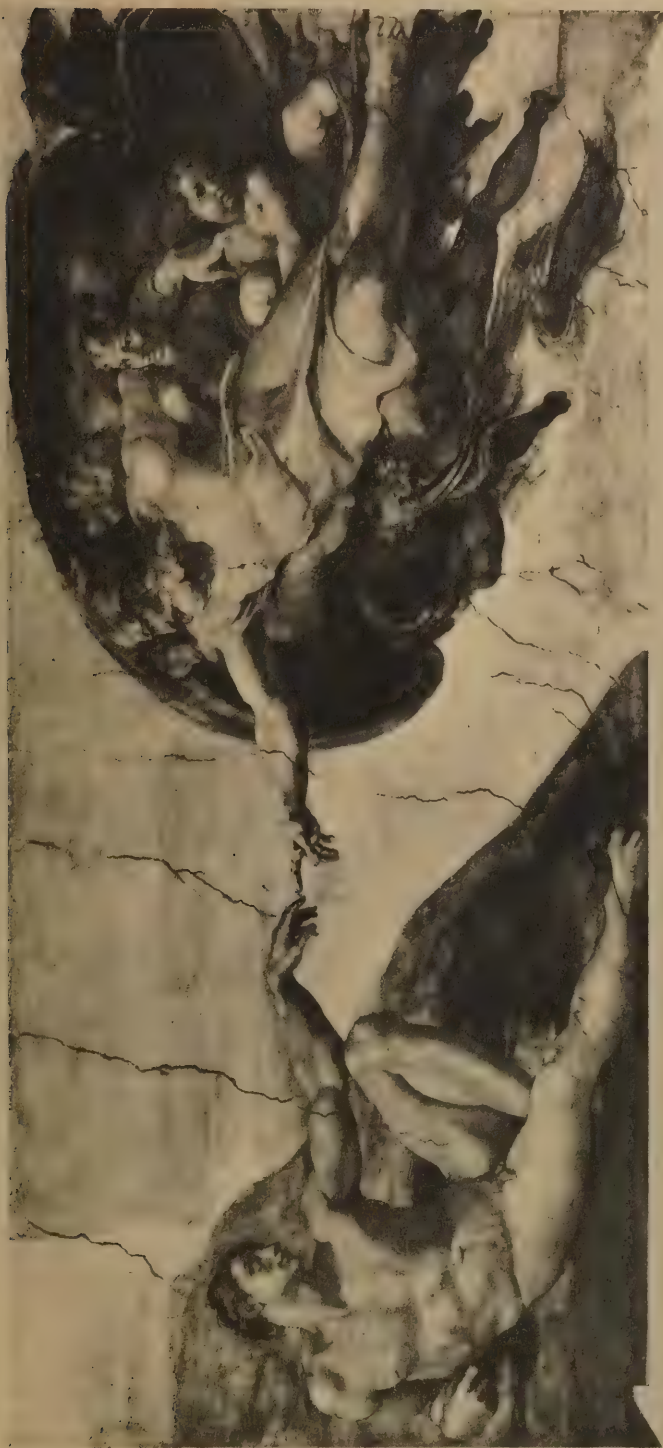
From his earliest youth Michel Angelo cherished all worthy things, his art first, to which he gave himself completely in spite of his father's opposition. Ordinary pleasures he held in contempt; he worked without ceasing and denied himself every luxury.

"More than this," Taine writes, "he lived like a monk, without wife or mistress, chaste in a voluptuous court, knowing but one love, and that austere and Platonic, for one woman as proud and as noble as himself. At evening, after the labor of the day, he wrote sonnets in her praise, and knelt in spirit before her, as did Dante at the feet of Beatrice, praying to her to sustain his weaknesses and keep him in the 'right path.' He bowed his soul before her as before an angel of virtue. . . . She died before him, and for a long time he remained 'downstricken, as if deranged.' Several years later his heart still cherished a great grief—the regret that he had not, at her deathbed, kissed her brow or cheek instead of her hand."

THE Creation of Man is only a detail of the vast composition, covering over 10,000 square feet of surface, on the ceiling of the Sistine Chapel. It shows the colossal figure of God reaching across the abyss which must forever separate Him from mankind, and about to touch fingertips with Adam.

Our first parent is painted as a magnificent superman, but his expression is languid and his manner listless. God has not yet quickened him with the touch which endowed him and each of his descendants with the precious gift of a soul.

THE CREATION OF MAN



MICHEL ANGELO (1475-1564)
Genesis I, 27

Courtesy Maison Ad. Braun & Cie.
Sistine Chapel, Rome

WILLIAM BLAKE



BEING asked for his autograph on one occasion, William Blake, the great English artist-poet, whom Wordsworth pronounced "mad, but with something in his madness which interests me more than the sanity of Lord Byron and Walter Scott," signed this epitaph: "Born 28th Nov. 1757, in London, and has died several times since." To a mutual friend who offered to introduce

Blake to Wordsworth the former expressed his thanks strongly, saying, "You do me honor. Mr. Wordsworth is a great man. Besides, he may convince me that I am wrong about him. I have been wrong before now." Visiting England during the lifetime of both Blake and Wordsworth, the German painter Götzenberger has left on record: "I saw in England many men of talent, but only three men of genius—Coleridge, Flaxman and Blake; and of these Blake was the greatest."

Blake was most scantily educated in the rudiments of reading and writing; arithmetic also may be taken for granted, but it is not recorded. He himself was never a believer in formal education, contending that it curbed imagination and killed inspiration. He began drawing very early, becoming, as a biographer says, "at ten years of age an artist, and at twelve a poet." He copied prints in his boyhood and haunted art salesrooms; his parents, more especially his mother, seem to have encouraged this artistic turn.

In 1767 he was sent to a drawing-school in London, where he had the opportunity of studying from the antique, but not from the life. At auctions he bought engravings low, but with a discriminating eye; a Dürer, or after, a Raphael or a Michel Angelo, none of whom was popular in England at the time. But, as W. M. Rossetti notes, "the little lad Blake already moved intellectually within his own

insight, as a planet within its own orbit." In later life Blake declared, "I am right; others who differ with me are wrong," and it seems to have been his attitude from the beginning.

At fourteen Blake was apprenticed to an engraver, and the engraving branch of art was that which he followed ever afterwards as his regular calling. He next studied in the Antique School of the Royal

DARING indeed is this conception of "The Creation of Eve," a picture that might well have come to grief in lesser hands than Blake's. As it is, the picture is a poetic conception of the scriptural text: "And the Lord God caused a deep sleep to fall upon Adam, and he slept; and He took one of his ribs, and closed up the flesh instead thereof. And the rib . . . made He a woman. . . ." The scene is the garden of Eden, symbolized by a grove in the background. In spite of the difficult placing of the figures, by the purity of his line, Blake has created a masterpiece of simple beauty. This is one of his finest and sanest completed drawings.

Academy, under a master named Mosher, who figures in this anecdote: Young Blake was examining some prints from Raphael and Michel Angelo in the Academy library when Mosher extolled in their stead the works of Rubens and Lebrun. "These things that you call finished," cried Blake, "are not even begun; how then can they be finished?" Another anecdote concerns an interview

he had with Sir Joshua Reynolds, to whom he was submitting some designs for his opinion. Sir Joshua recommended less extravagance and more simplicity, and urged Blake to correct his drawing. This Blake seemed to regard as an affront never to be forgotten. "No doubt," writes Rossetti, "the censure of the drawing of so severe and forcible a draughtsman as Blake, coming from one of so much loose facility as Reynolds, was particularly galling, notwithstanding their great difference in age and professional standing."

In the same year that Blake first began exhibiting in the Royal Academy he became disappointed in love, and confiding his distress to the daughter of his landlord, she expressed her pity for him. "Do you pity me?" asked Blake. "Yes, I do most sincerely." "Then I love you for that." "And I love you," responded the damsel, who a short time later signed her mark in the marriage register and for forty-seven years was "an angel on earth" to William Blake, whose work had little enough sympathy during his lifetime.

THE CREATION OF EVE



WILLIAM BLAKE (1757-1827)
Genesis II, 21, 22

Courtesy Museum of Fine Arts, Boston

MICHEL ANGELO



ASKED to name the greatest artist who ever lived, nine people out of ten would reply Michel Angelo Buonarotti, whose long life was at once an epic and a tragedy. Believing himself intended by nature to be a sculptor rather than a painter, the ambition of his life was to carve a tomb for Pope Julius II which, as he conceived it, would have been the most stupendous

mausoleum in the world. His colossal statue of "Moses," executed for this tomb, remained in his workshop for forty years after the Pope abandoned the project, during all of which time Michel Angelo cherished the hope that his plan might still be carried out, bitterly complaining that "it would have been better for him to have made sulphur matches all his life than to have taken up the desolating artist's trade. 'Every day,' he cries, 'I am stoned as though I

THE Temptation and Fall" is one of the great center panels painted by Michel Angelo on the ceiling of the Sistine Chapel. It is, of course, allegorical and is one of his most dramatic and invigorating frescos. Surely not often is our imagination roused as by this picture. Eve's shrinking attitude and expression reflect what a guilty conscience! Note the woman-headed serpent coiled about the Tree of Life, and the angel flashing the sword behind the outcast pair. "Where else," asks Berenson, "do we encounter such figures as these in the Sistine Chapel to fulfill our dream of a great, though wayward soul inhabiting a beautiful body? Michel Angelo created the type of man best fitted to subdue and control the earth, and, who knows! perhaps to subjugate and govern more than the earth."

had crucified Christ. My youth has been lost, bound hand and foot to this tomb.'"

Returning from Rome to Florence in 1501 to carve a statue commemorating the deliverance of the city from its enemies, other tribulations awaited him. He was foolishly pitted against Leonardo da Vinci, and the two great men of the time, who ought to have been friends, were forced into enmity by tattlers. Michel Angelo grew morose and suspicious. One day in the street he saw Leonardo conversing with a group of citizens about a passage in Dante. Of a kindly nature, Leonardo hailed his rival and said to his friends, "Michel Angelo here will explain the verses in question." But the latter suspected an insult in the remark and retorted: "Explain them yourself, you who made the model of a bronze horse and who, incapable of casting it, left it unfinished—

to your shame." This allusion to his equestrian statue of Francesco Sforza, never finished, wounded Leonardo to the quick. Conscious of his tendency to procrastinate, he reddened as his rival turned on his heel and strode away. Unhappy in Florence, Michel Angelo was not sorry when in 1505 Pope Julius called him back to Rome for the stated purpose of carving his tomb. But, as we tell elsewhere, the sculptor was reduced to despair by being ordered to decorate the ceiling of the Sistine Chapel. The order was inspired by the Vatican architect, Bramante, who believed the sculptor would fail ignominiously. Instead, he succeeded in four years in accomplishing the mightiest series of paintings—over three hundred of them—in the world. The completed work, however, found the painter an old man at thirty-seven. Working for months on end with his head thrown back had

strained his neck and deranged the glands; his sight was so affected that for long afterwards he could not read a book or letter unless he held it above his head. Years passed before Michel Angelo was again called to Rome, in 1534, to cover the immense wall at the entrance to the Sistine Chapel with a fresco representing "The Last Judgment." He began the work at sixty-one and was engaged on it more than five years, subsequently designing the mighty Dome of St. Peter's, which remains the sign and symbol of the Eternal City. Vasari, who visited Michel Angelo when he was eighty-eight years of age, describes him as living like a poor man, eating a little bread and a little wine. On February 17, 1564, feeling ill, he did not arise from bed, but fully conscious, dictated his will, bequeathing "his soul to God and his body to the earth." He died the next day.

TEMPTATION AND EXPULSION FROM EDEN



MICHEL ANGELO (1475-1564)
Genesis III, 1; 23

Courtesy Maison Ad. Braun & Cie.
Sistine Chapel, Rome

SALVATOR ROSA



SALVATOR ROSA, the chief master of the Neapolitan School of Painting, was not only a painter and etcher of genius, but was a poetic satirist and musical composer. His birthplace was the village of Renella, near Naples, and the date was 1615. The son of an architect, he studied music and poetry, before taking up painting under an artist uncle and a brother-in-law pupil of Ribera whose school Salvator afterwards frequented.

In his youth he wandered about sketching in the mountainous regions and along the shores of southern Italy, often falling in with the banditti, who appear so frequently in his pictures. The death of his father necessitated his return to Naples, and at nineteen, as the mainstay of the family, we find him painting small pictures at low prices until they attracted the attention of Lanfranco, through whom he met Falcone, under whose instruction young Salvator learned to paint battle scenes.

Passari records the meeting of Salvator and Lanfranco as due to the chance notice taken by the latter of a picture of Hagar, the servant of Abraham, and her child, languishing in the desert. Displayed inconspicuously in a Neapolitan shop window, Lanfranco bought it "for a song" and took it home with him, not recognizing the name of the artist. Encountering other pictures, bearing the same signature, he invariably bought them either for himself or to give to his friends. His enthusiasm for the work of Salvatoriello, as the young painter was called, had its effect upon the shopkeepers of Naples, and also upon the artist, who at once raised his prices and made the acquaintance of Lanfranco. Salvator's progress, however, was slow, and his family had a faculty of absorbing all but a modicum of his earnings, so that he was for years un-

able to cope properly with a malignant fever, the seeds of which had been sown during his association with the banditti.

In 1635 he went to Rome and found a patron in Cardinal Brancaccia, whose palace at Viterbo he decorated, among other commissions. His progress as a painter was deflected for a time by the discovery of his poetic talent, sparkling and epigrammatic, which gained for him a sudden reputation in Rome.

Presently he dropped literature as quickly as he had taken it up, and turned again to painting. He worked very hard, and was a painter of distinct power and of marked personality. His pictures as a rule are distinguished by gloom and mystery, rich coloring, magnificent shadows, and broad, free, easy brush-work, nervous and emotional. There is a general air of melancholy in nearly

THE dramatic action of this picture of Cain slaying his brother Abel has made it a most popular treatment of the subject. The artist has read between the lines of the Biblical text, in introducing an altar and a sacrifice burning thereon, whereas, in Genesis IV, 8, it is simply stated that "Cain talked with Abel his brother: and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him." The odd-looking weapon which Cain is wielding appears to be the jaw-bone of some animal, as evidenced by the row of teeth. The sheepskin on Abel is familiarly appropriate to "a keeper of sheep."

all his creations, and his pictures appear to have been turned out at top speed, notwithstanding their prevailing impressiveness and fine quality of interpretation.

The great ambition of Salvator Rosa was to excel as an historical painter, and some of his pictures go far to justify his aspiration. But his chief power lay in painting landscapes, marine views and battle scenes, an admirable example of the latter being in the Louvre.

In Naples particularly Salvator Rosa is held in such repute as almost to amount to idolatry. His pictures are to be found in almost all the galleries of Europe, notably in the Pitti, the National Gallery of London, the Hermitage, the Edinburgh Gallery, and in almost every important palace in Rome. He was a skilful etcher, producing about ninety spirited subjects after his own designs, and was a very powerful draughtsman. Many of his pictures are signed by his conjoined initials arranged in at least a dozen different ways, and always skilfully combined. Salvator Rosa died in 1673.

CAIN AND ABEL



SALVATOR ROSA (1615-1673)
Genesis IV, 8

*Courtesy Maison Ad. Braun & Cie.
Doria-Pamphili Gallery, Rome*

GUSTAVE DORÉ



DORÉ was barely fifteen and still at school in his native town, Burger, in Alsace, when his father decided that he was wasting too much time in drawing pictures, and took him to Paris, together with an older brother who was to enter the École Polytechnique. The intention was for Gustave to attend the school with his brother, but, fascinated with Paris and given forty-eight hours to decide whether he would go to the Polytechnique or return to Alsace, he announced that he would do neither. Instead he surreptitiously made some pictures illustrating "The Labors of Hercules" and submitted them to a Paris publisher, who was so impressed by the genius evidenced in the work that he questioned whether the boy had done it. As-

sured on that point, the publisher contracted with Doré to remain with him three years at a yearly salary of five thousand francs, with the proviso that the lad should attend an art school for four hours every day.

At the end of a fortnight his visits to the art school were discontinued—Gustave knew more already than the teachers. As Elbert Hubbard says of Doré: "With such entrée into life, how was it possible that he should ever become a master? His advantages were his disadvantages, and all his faults sprang naturally as a result of his marvelous genius. He was the victim of facility. . . . Had Doré entered the Paris art world in the conventional way, the master might have toned down his exuberance, taught him reserve, and gradually led him along until his tastes were formed and character developed. And then, when he had found his gait and come to know his strength, the name of Paul Gustave Doré might have stood out alone as a bright star in the firmament—the one truly great modern."

As it was, he devoted himself to illustration, not heeding the advice of his devoted mother to "apply himself to pure art, instead of working for the publishers who were making fortunes by his genius."

And so he worked prodigiously and without ceasing, illustrating Shakespeare, as only Doré could; then came Coleridge, Moore, Hood, Milton, Dante, Hugo, Gautier, and great plans were laid to illustrate

the Bible. His work was the wonder of Paris, and everywhere his pictures were in demand; but his canvases were too large and too terrible in subject to fit into private residences.

Meanwhile his early Bible pictures attracted such attention in London that a company was formed, agents were sent to Paris and forty large canvases were contracted for, on payment of three hundred thousand

dollars, with a promise of more to come. Hubbard records: "Doré took the money, and hurried home to tell his adored and adoring mother. She was at dinner with some invited guests. Gustave vaulted over the piano, played leapfrog among the chairs, and turning a handspring across the table, incidentally sent his heels into a chandelier that came toppling down, smashing every dish upon the table, and frightening the guests into hysterics. 'It's nothing,' said Madame Doré; 'it's nothing—Gustave has merely done a good day's work. It's his way of saying so.'"

The "Doré Gallery" in London proved a great success. But Paris refused to applaud as London had done, and Doré became dispirited. His mother, seeking to rally him, would remind him that he was "only a little over forty, and many a good man has never been recognized at all until after that—see Millet!" But Doré drooped, and when his mother died, in 1881, it seemed to snap his last earthly tie, and he followed her to the grave in 1883.

THE DELUGE



PAUL GUSTAVE DORÉ (1833-1883)
Genesis VII, 10

From the engraving on wood

HIPPOLYTE FLANDRIN



HIPPOLYTE FLANDRIN, one of the greatest religious decorators of the nineteenth century, was born in Lyons, France, in 1809, and received his early art training from his father, who was a miniature painter. At the age of twenty he went to Paris on foot, with his younger brother, Paul, and entered the atelier of Ingres and the École des Beaux-Arts. During all their student days the brothers lived in distress and poverty.

A rift appeared in the clouds in 1831 when Hippolyte entered for the first time the competition for the Prix de Rome, and was admitted to the preliminary trial, but not to the final one. The next year he was successful, and going to Rome devoted himself definitely to religious painting. His development was steady and, on re-

turning to Paris in 1839, he received the first of a number of church commissions that led up to the one for his most important work, the decoration for the great Church of Saint Vincent de Paul, in Paris. The work was first offered to Ingres, and afterwards to Delaroche. Refused for private reasons by both of those artists, the commission as executed by Flandrin consists of a long frieze between two superimposed arches, representing a procession of saints. It is not only his chief work, but is regarded as one of the finest things in modern figure decoration.

At the time of his death in Rome, in 1864, Flandrin had projected decorations for the Cathedral of Strassburg.

He painted between fifty and sixty portraits and a number of easel pictures, among his portraits being those of Napoleon III, Prince Jerome Napoleon, Duchatel and Mlle. Maison.

Critics of Flandrin point to him as an example of the influence exercised by Ingres on his pupils, of whom Hippolyte was one of the earliest and most promising.

But Ingres was a dangerous master to follow. His pupils formed around him a small, faithful and submissive band whose members, by reason of his very dominancy, rarely attained to any distinctive character of their own. Muther observes that not one of them, with the exception of Flandrin, possessed his many-sided talent, and that of Flandrin was in the main confined to religious paintings, for which he

early developed a passion and which in his hands for the first time attained a place of real importance in French art. Incidentally, "he followed much more closely than Ingres the paths of the Renaissance masters, particularly Raphael."

Reflecting a close study of the great Italian painters, his cartoons were flowingly and correctly executed with a firm hand. Of draughtsmanship Flandrin

knew all that was to be taught; but, justly or unjustly, he is accused of being, except on such occasions as his great Saint Vincent de Paul decorations, at once less richly endowed and more fanatical than Ingres—"a purely mathematical genius; his art a geometrical knowledge, the adaptation of anatomical studies to conventional forms, an arrangement of groups and draperies in strict accordance with celebrated exemplars."

In the work of Flandrin is to be discerned, as his peculiar property, the blond, tender, slightly melancholy face of a Christian maiden, his conception of the Virgin being essentially Nordic. In his portrait painting he reveals the same ascetic and pure principles, and thereby acquired a large clientele as the painter of the *femme honnête*. These women conversed with him and blushed in his presence; and his appeal lies in his power to define grace and delicacy, to translate them into a nun-like appearance, which under the French Second Empire gained all the greater approbation, since it seldom was found in real life.

FLANDRIN'S "Confusion of Tongues at the Building of the Tower of Babel"

illustrates with telling decorative effect the astonishment and perplexity of the builders when "the Lord confounded their language, so that they could not understand one another's speech." Of course, this act was provoked by the profane ambition of the dwellers in the land of Shinar "to build a city, and a tower whose top may reach unto heaven." The various individual emotions of the suddenly afflicted populace are clearly portrayed by the imaginative artist in the attitudes and expressions of the men and women at the base of the never-to-be-completed edifice.

THE CONFUSION OF TONGUES



HIPPOLYTE FLANDRIN (1809-1864)
Genesis XI, 7

*Courtesy Maison Ad. Braun & Cie.
Museum of Lille, France*

CAZIN



JEAN CHARLES CAZIN, a French painter whose distinction is to have struck a new note in modern landscape painting, was born in the village of Samer, near Calais, in 1841, and died in Paris in 1901. The regret of his life was that he was not able to die in the old house where he was born. In the first days of his success he had bought the house, which some years before had passed out of the family, and with great care and expense had restored it to conform to his boyhood memories. Only his intimates were aware that Cazin was so full of sentiment, his acquaintances being deceived by his brusque manner and reserve into believing him a pronounced skeptic and materialist. In reality, sentiment was strong in Cazin and shows itself in most of his painting. A strange mixture he was of culture and instinct, of nature and art, of spontaneity and reserve, of care and carelessness, of whim and method, of simplicity and complexity, of discipline and rebellion, of caution and audacity, of emotion and reason. He was shy and mysterious, and at times boisterously sociable.

His father, a country doctor, was able to give him a university education, at Lille. He early exhibited a strong artistic inclination, and while his family was not enthusiastic, he was not discouraged. At nineteen he went to Paris and entered the then popular *École-de-Médecine*, under Lecoq de Boisbaudran, who also had as pupils Lhermitte, Rodin, Ribot, Legros and Fantin-Latour. Nine years later, through the influence of Lecoq, Cazin was made curator of the Museum of Tours and also conducted a school of drawing there.

Then came the Franco-Prussian War, and for six months of the military occupation of Tours Cazin lived in mortal terror lest

the museum be looted. It seems to have been spared, largely owing to the work of Cazin in organizing a hospital service and installing beds in the museum. Surreptitiously, it is related, he boxed and buried in the cellar of the building several famous pictures by Montagna that the Prussian authorities, well acquainted with the existence, if not the location, of the great French art treasures, were hunting for everywhere.

Cazin did not really begin exhibiting until 1876. It was four years later at the Paris Salon, that he was awarded a medal of the first class for his painting of "Hagar and Ishmael." He became a member of the Legion of Honor in 1882.

As a painter, especially of landscapes, Muther says, "Cazin has his own hour, his own world, his own men and women. His hour is when the sun is setting and the moon is rising, when shadows fill the world."

IN "Hagar and Ishmael" we find mother and son in the desert at the close of the day when water and bread are gone. Cazin here illustrates the familiar story, in Genesis, telling how Abraham's wife, Sarah, when ninety years old and despairing of having children of her own, sent Abraham to her handmaid, Hagar, hoping to obtain children by her. The result was Ishmael. When, in fulfillment of His covenant, God later gave Isaac to Sarah, she grew jealous and had Hagar and Ishmael sent into the desert to perish. Soon their food and drink were exhausted, and Hagar, fearing the end, lifted up her voice and wept. Whereupon an angel called to her, saying: "Arise, lift up the lad . . . for I will make him a great nation."

Cazin will paint the entrance into a French village, and we see a few cottages, a clump of thin poplars, and red-tiled roofs lacquered with the pale shadows of evening. Soon it will rain in torrents. Or it is night, and the sky is banked with clouds, behind which a moon is struggling. Lamps are lighted in the village windows, and an old post-chaise rolls heavily over the slippery pavement. Or dun-green shadows are cast over a solitary green field, in which are featured a windmill and a sluggish stream. Silence mysteriously possesses the scene, and only in the sky is there any movement, that being a faint silver flash of lightning stabbing the dark. Sometimes the humor of a landscape is associated with the memory of kindred emotions which passages in the Bible or in old legends have awakened in Cazin. In such moods he painted his great Biblical or mythological pictures. His pictures of this character are peculiarly satisfying.

HAGAR AND ISHMAEL



JEAN CHARLES CAZIN (1841-1901)
Genesis XXI, 15

*Courtesy Maison Ad. Braun & Cie.
Luxembourg, Paris*

VERONESE



PAOLO VERONESE, whose fondness for painting sumptuous scenes and magnificent ceremonials is evident in so many of his pictures, was, in addition to being one of the greatest of painters, the most anachronistic one that ever lived. On one occasion the Roman Church saw fit to call him to account for introducing worldly accessories into a scene from sacred history. The picture in question was the "Feast at the House of Levi," now in the Venice Academy, and in the summer of 1573 the painter was summoned before the tribunal of the Holy Inquisition to explain the liberties he had taken with gospel text in this picture, which had been painted for one of the churches of Venice. Accused by the tribunal of having introduced a dog in a place in the picture where it was felt that the figure of the Magdalen would have been more fitting, Veronese defended himself by saying that he had supposed the same license was granted to painters as was allowed to "poets and fools," and frankly confessed that whenever it was necessary to fill in the empty spaces of his compositions he freely introduced figures of his own invention, and while ready to show all honor to the Magdalen, he did not feel that in the place specified her figure would harmonize with the composition of his picture. Asked if he considered it suitable to introduce such figures as dwarfs, buffoons and drunken Germans—these last being regarded by Italians of that day as rank heretics, and one of whom the painter had realistically portrayed in the act of stanching a bleeding nose—Veronese admitted it was not, but said that he had introduced such figures in order to show that the master of the house was rich and had

In this representation of the familiar account in Genesis, of Lot and his family fleeing from Sodom, Veronese has treated the subject with his customary disregard of historical exactitude, particularly in clothing the outstanding figures in Venetian costumes of the Renaissance period. Lot's two daughters are being conducted by one of the angels, and although barefooted are dressed as no two women would be on such an occasion. Lot himself, encouraged onward by the second angel, is the only figure in the picture that is not barefooted. In the lower background may be seen the wraithlike figure of Lot's wife "who looked back," despite the angelic warning, "and became a pillar of salt." A lurid sky effectively suggests the doomed city of Sodom going up in smoke, behind the discouraged trees.

many servants in his employ, and pleaded many precedents of seeming irreverence, citing as an instance Michel Angelo's "Last Judgment," in which sacred personages were represented as quite nude. And was he of the opinion, asked the inquisitors, that that was proper and decent? "Illustrious lords," acknowledged Veronese, "I had not taken such matters into consideration. I paint with such study as is natural to me, and as my mind can comprehend."

This, however, was not regarded as a good enough excuse, and having been duly reprimanded Veronese was ordered to erase the objectionable figures at his own expense, and within three months. He painted out some; others still remain. Of his private life little is known. When nearly forty he married a cousin in Verona and had two sons, both of whom became painters. His genius and industry, accompanied by good husbandry, brought

him considerable wealth, despite his lavish manner of living. John C. Van Dyke sees in the work of Veronese "pomp and glory carried to the highest pitch, but with all seriousness of mood and truthfulness in art. It was beyond Titian in variety, richness, ornament, facility; but it was below him in sentiment, sobriety and depth of insight. Titian, with all his sensuous beauty, appealed to the higher intelligence, while Veronese . . . appealed more positively to the eye by luxurious color-setting and magnificence of invention."

Honored and universally admitted to be of the highest genius, Veronese was a man of amiable disposition, of undisputed character, a good neighbor and citizen. Dying in 1588, his body lies in the Church of San Sebastiano—an appropriate resting-place for one by whose genius its walls had been so richly decorated.

THE BURNING OF SODOM



PAOLO VERONESE (1528-1588)
Genesis XIX, 24

*Courtesy Maison Ad. Braun & Cie.
Louvre, Paris*

TIEPOLO



HE last great name in the illustrious roll of Venetian masters was Giovanni Battista Tiepolo, who was born in Venice, in 1696, and died in Madrid, in 1770. His father, a ship captain and merchant of marine goods, left him a considerable estate and he seems never to have experienced the vicissitudes that attend the average artist. The sources of his

early inspiration were Titian and Paulo Veronese, especially the latter, whom, however, he excelled as a ceiling decorator, in which field he has never had a rival. The amount of wall space he covered with his magnificent frescos is nothing short of stupendous, besides altar-pieces, etchings and finished sketches for many of his works. His ceiling frescos, where the subject is a secular one, show the same striking arrangement of masses as do

his religious compositions. Tiepolo nearly always introduces a four-horse chariot in them, the spirited horses rearing and careering across the vaults of the sky, showing his marvellous powers of foreshortening. Although many of his finest frescos are to be found in the churches of his native city, Tiepolo spent many years outside of Italy engaged upon commissions for foreign potentates.

The last great honor paid him was to be called to Spain to decorate the Royal Palace in Madrid for Charles III, who had lately ascended the throne. Accompanied by his two sons and his model, Christina, he established a residence in the Spanish capital in 1762, being allowed, in addition to the expenses of the journey, 2000 rubles of gold a year and 500 ducats for a carriage. Immediately upon his arrival at Madrid his health began to fail, and he made his will and deposited it with the royal notary. He lived eight years longer, however, superintending vast works for the Royal Palace, and is said to have incurred the

jealousy and hatred of Raphael Mengs, who had been Court Painter under the preceding monarch.

No account of Tiepolo would be complete without mention of the two models who appear so frequently in his pictures. Most important was the aforementioned Christina, daughter of a Venetian gondolier, who accompanied the artist to Spain and appears to have been a member of his household.

"She had a rare perfection: large and svelt, with a queenly carriage, an exquisite profile, oval face, eyes of a Circassian—piquant, one could say, the neck of a swan, the hands of a patrician, form supple and full." In fact, we read, Tiepolo never used any other female model, and her image is to be found alike in the altar-piece and on the vault of ducal palaces. She appears now as a saint, now as an historical character,

or again as a mythological personage. Tiepolo's other model was a Moorish slave who was brought to Venice as a Corsair prisoner. The artist bought him, instructed him in the Christian religion, to which he became a convert, and used him as a model during ten of the most productive years of his industrious life.

Tiepolo seems to have amassed a considerable fortune. Of his gambling wife, who does not appear to have accompanied him on his travels, an anecdote is told of how one evening, having lost all the money she had brought with her, she rose to go, when her opponent volunteered to play for the sketches in her husband's studio. She played again, and lost. Again her wily opponent offered to play for her country villa at Zianigo. A third time she lost; but fortunately her businesslike son, who was absent from Venice at the time, returned home in time to cancel her debt, but not without disposing of a large number of sketches by the absent master.

OBEDIENT to God's command, Abraham was preparing to slay his beloved son, Isaac, and make of him a burnt offering, and "stretched forth his hand and took the knife," when the Angel of the Lord said, "Lay not thine hand upon the lad, neither do thou anything unto him; for now I know that thou fearest God, seeing thou hast not withheld thine only son from Me." Such is the scene, described in Genesis, that is dramatically represented in this picture. Tiepolo has no scriptural warrant for painting Isaac blindfolded, but it adds much to the narrative quality of the picture. Behind Isaac may be seen the head of the ram, which Abraham substituted for his son.

THE SACRIFICE OF ISAAC



GIOVANNI BATTISTA TIEPOLO (1696-1770)
Genesis XXII, 10

Metropolitan Museum of Art
New York City

LÉON GÉRÔME



GENIUS for painting first manifested itself in Jean Léon Gérôme, and when in middle age his inspiration as a painter gradually began to flag—at the age of fifty-four, to be exact—he made his début as a sculptor of the first rank. Of no other artist is the development of such a progressive dual nature recorded. Gérôme was born in 1824

at Vesoul, Haute-Saône, France, and it seems to have been foreordained that he should be an artist. From the time he could hold a brush and palette, his father, who was a goldsmith, encouraged the artistic tendencies of his son and sympathetically directed his early efforts.

Léon's copy of a picture by Decamps, made at the age of fifteen, chanced to be seen by a friend of the then immensely popular Delaroche, and led directly to his entering the atelier of that master in Paris. Three years later he went with Delaroche to Rome, without the formality of competing for the Prix de Rome, when Delaroche was appointed director of the French Academy in the Eternal City. With the exception of a few months with Gleyre, all Gérôme's early training was received from Delaroche, many of whose pictures he is said to have assisted in painting.

In 1847 Gérôme was unsuccessful in the competition for the Prix de Rome, but he returned to Paris with his celebrated picture, a "Greek Cockfight," now in the Luxembourg, which was exhibited at the Salon of that year, and which was the sensation of the day. In the following year he won the second-class medal at the Salon, at which pictures by Gérôme were exhibited almost annually thereafter. All the most splendid qualities of the art of Gérôme appear in the great picture of the

"Gladiators before Cæsar," which was exhibited in 1859.

Gérôme was a persistent and enthusiastic traveller, spending as much as a year in the Danube provinces at one time, and another year in Egypt, stopping at Constantinople on the way. He was made professor of painting at the École des Beaux-Arts in 1865, won a medal of honor at the Universal Exposition a short

time after and also was made an officer and commander of the Legion of Honor.

His indefatigable industry is attested by the immense number of pictures he painted, in addition to his later activities in sculpture. Of several hundred canvases, Gérôme himself considered his best work on religious subjects to be his studies of "Rebecca at the Well," and of "Moses overthrowing the hosts of Amalek," and the historical pictures of the Roman gladiators and the great "Pollice Verso," which shows a gladiator standing over his

conquered antagonist, awaiting the signal of the Vestal Virgins, the thumb turned down, which was, according to an erroneous supposition, the death-sign in the arena.

Observe the sprightly way in which Gérôme recalls the time and place of his birth: "To prevent seven cities disputing the honor of being my native one, I certify that it is Vesoul. No miracle took place at the time of my birth, which is surprising. The lightning did not even flash in a clear sky." He goes on to thank his father for having taught him "much Latin and considerable Greek," but regrets that one of them was not the Italian language, "which has been of enormous service to me in my travels." Gérôme died in Paris, in 1904, mourned, as he had long been honored, by the French nation.

REBECCA



JEAN LÉON GÉRÔME (1824-1904)
Genesis XXIV

Courtesy Current Literature Publishing Co.

PALMA VECCHIO



HAT certain paintings by Palma Vecchio should have been, and still are, mistaken for the work of Titian is reason enough in itself to accord him a niche in the gallery of immortals. Critics have long differed in their estimates of this sixteenth century painter of whose life and personality very little is known. Crowe and Cavalcaselle are of the opinion that he was a pioneer who "shared with Giorgione and Titian the honor of modernizing and regenerating Venetian art," and that "from the borders of Piedmont to the Gulf of Trieste there was not a city of any pretensions that did not feel the influence of his art."

Palma Vecchio, signifying Palma the elder, to distinguish him from his grandnephew of the same name, also a painter, early signed himself Jacomo de Antonio de Negreti. It is not clear just why he adopted the name Palma. His birthplace was a village in the Valley of the Brembo, not far from Bergamo, Italy. The date, according to Vasari, was 1480, and it is stated, on the same authority, that he died in Venice at the age of forty-eight. The house in which he was born and lived in his youth, before going to Venice, is still pointed out as *la ca' del pittur*—the house of the painter.

It is believed that Palma went to Venice when very young, and that, together with Titian and Giorgione, he there entered the studio of Giovanni Bellini, whose influence is discernible in some of his early works. Excepting occasional visits to his native Lombardy, where examples of his work may still be seen, Palma spent a busy life in Venice, painting altar-pieces, *Sante Conversazioni* or Holy Family and Saints—in which groups of saints in adoration of the Madonna and Child are depicted in peaceful landscapes—and in "portraying

the features of the men and women of well-known families among the nobility of that time in Venice, notably of the women, of whom Palma may be said to be the painter *par excellence*, and whom he frequently idealized by presenting them in classic costumes."

The fact that he never signed or dated any of his canvases makes it impossible to assign any chronological places to his pictures.

THE Meeting of Jacob and Rachel" was a favorite theme with early Italian painters, and this idyllic interpretation by Palma Vecchio has been admired for centuries for its simplicity and tenderness of expression. The figures are clothed as Italian peasants in Palma's time, and the scene depicted is the final return of Jacob. To win Rachel's hand he had served seven years, but when he claimed her he was told that she could not marry while her older sister was unwed. To make Rachel his wife he had to serve an additional seven years. At the left a shepherd lies beside a well, "a whole Arcadia of intense yearning," says Symonds, "in the eyes of sympathy he fixes upon the lovers."

For only two of his paintings are approximate dates assigned. It is known that in 1520 he was commissioned by Marin Querini to paint an altar-piece for the Church of Sant' Antonio in Venice; and that in 1525 he agreed to paint for a lady of the Malipero family an altar-piece representing "The Adoration of the Magi," to decorate the island-church of Sant'Elena. In July 1528, Palma made his will, bequeathing all of his estate, but twenty

ducats, to two nephews and a niece, children of a brother who had died four years previously, and who were very dear to their bachelor uncle. The twenty ducats were to be distributed among his poor relatives in the vicinity of Bergamo and in Venice; and, by the painter's desire, prayers were to be said for his soul in the Sanctuary of Assisi. The witnesses to his will were three of his fellow countrymen, resident in Venice—a wine-seller, a fruiterer, and a dyer.

From the manner in which the painter alludes to himself in this document it has been surmised that his health had been failing for some time. Whether this was so, or whether his last sickness was of short duration, it is recorded that he died two days after signing his will, leaving in his studio more than forty canvases to be finished by his pupils. His ashes are in the vault of the Confraternity of the Holy Spirit, of which he had been a member, in the Church of San Gregorio, Venice.

THE MEETING OF JACOB AND RACHAEL



PALMA VECCHIO (1480-1528)
Genesis XXX, 11

ALEXANDRE GABRIEL DECAMPS



HIS French painter, whose name is so often associated with that of Delacroix, was indifferent to nothing in nature or history: he showed as much enthusiasm for a pair of tanned street urchins playing in the sunshine of a Paris concourse as for Biblical figures and old-world epics. He has painted hens pecking in a barnyard, dogs on the chase and in the kennel, monkeys as scholars and musicians in all but impossible situations. Someone has termed his "Battle of Taillebourg" as the only picture of a battle in the Versailles Museum. Characterizing all his work there is an individuality, not of the very first order, but one that is charming and that assures him of a very high place among his contemporaries of the early nineteenth century. Decamps was born in Paris, in 1803. His first work that appeared in the Salon of 1827—painted in his twenty-fourth year—was not at once pleasing to his fellow-artists, but its originality and style attracted the public and paved the way for a considerable vogue.

Of early instruction Decamps is said to have received little, regarding the lessons of his one and only master of importance, Abel de Pujol, as "monotonous." He preferred to grope his way alone, but in after years regretted his lack of early training. Once, visiting the studio of Millet, he exclaimed, "Ah, you are a lucky fellow; you can do all you wish to do!" What has been called the "artistic conscience" was always plaguing Decamps, making him discontented with even his best work. Having made a success in 1829 with an imaginary picture of the East, he became curious to see how far the reality corresponded with his ideas of Turkey; and in that year—anticipating Delacroix—

he went on a pilgrimage to the Greek Archipelago, Constantinople and Asia Minor, including the Holy Land, which became a voyage of discovery for French painting.

Even before visiting the East he had laid the foundation of that French school of Orientalism that was later to include Gérôme, Ziem, Constant and Frère. But following his sojourn in Asia Minor, every-

thing he painted—even in his Biblical pictures—reflects the East of modern times. As Muther says, "The largeness of line in his Oriental landscapes is expressive of something so patriarchal and Biblical, and of such a dreamy, mystical poetry that, in spite of their modern garb, the figures seem like visions from a far distance."

Decamps is never trivial. All his pictures soothe and captivate the eye, however much they may lower the expecta-

DECAMPS' "Joseph Sold by His Brethren" astonishes at the first glance. The irregularities of its foreground—some rocks, a spring from which a woman is taking water—has little or no relation to the main subject, which is relegated to the middle distance. The figure of Joseph, charmingly drawn, is instinct with grace. The whole group of Israelite merchants is very fine. The figures in silhouette against the sky have a purity and distinction worthy of the Old Masters. The transaction is not taking place in a barren and waterless desert, nor in an oasis. These are the intermediate pasture lands, where Abraham, Jacob and Laban tended their flocks, and where the history of the world is generally believed to have begun.

tions raised by introductory praises of them. There was a time when it was said that "Delacroix painted with color and Decamps with light," but such an observing critic as Muther, while admitting that Decamps has "admirable brilliancy of technique," asserts that "he was no painter of light." In fact, "Decamps attained the effect of light in his pictures by the darkening of shadows, precisely in the manner of the old school. To make the sky bright, he threw the foreground into opaque and heavy shade."

Decamps touched the high-water mark of his popularity in 1839. But the encroaching authority of the classic school at that time made Decamps uncertain of himself and discouraged with his profession. In this mood he is said to have burned or otherwise destroyed many of his canvases, abandoning art for many years. He lost his life in the summer of 1860 as the result of an accident while riding to the hunt.

JOSEPH SOLD BY HIS BRETHREN



ALEXANDRE GABRIEL DECAMPS (1803-1860)
Genesis XXVII, 28

Courtesy Maison Ad. Braun & Cie.

JAMES JOSEPH TISSOT



SAUL on the road to Damascus did not suffer a more startling conversion, or spiritual transference, than did the French painter, James Tissot, at the age of fifty. Hitherto he had been a distinguished painter of fashionable life and the feminine world. For years he enjoyed a great vogue in London, where his pictures were well hung at the Royal Academy and were regarded as among the best shown there. But he was not distinguished for any devotion to serious subjects and was wholly unknown in the field of religious art. His change of subject matter was the result of a great personal sorrow, experienced in the death of a dear friend, and after beginning his great series of gospel illustrations he is not known to have ever undertaken any picture other than of religious character.

Born at Nantes in 1836, it was in 1886 that Tissot first went to Palestine with a view to illustrating a life of Christ. He spent ten years in the Holy Land in serious study of the life and archaeology of the country; and the result was a series of three hundred and fifty paintings, mostly water colors, and the one hundred and twelve pen and ink sketches purchased for the Brooklyn Museum in 1903, by popular subscription. Previously the Tissot Collection had been widely shown in Europe and had been exhibited in all the principal cities of the United States, with almost fabulous success in point of interest and attendance.

It is a remarkable fact that Tissot is the first artist of modern times to aim at absolute historical accuracy in a complete and comprehensive series of Bible pictures. As far as modern art is concerned, no corresponding series illustrating the life of Christ has ever been attempted and, so far as historical religious art is con-

cerned, the point of view of historical accuracy, as regards details of dress, accessories and surroundings, was never even considered.

The Renaissance masters of Italy represented their own Italian surroundings in their religious art without any consciousness of incongruity or anachronism. It was habitual with them to employ the costume of the period, and although a

somewhat more generalized and ideal point of view is frequently found as regards costume and accessories, historical accuracy was never attempted.

The significance of the Tissot pictures is indicated by the artist himself, who writes that on his return to Paris from Jerusalem, in 1887, he went to see his father, a Christian of the old school. "I showed him my sketches and studies; and when he saw the appearance and the exact proportions of the holy

places, particularly of Golgotha, he exclaimed: 'Then I must alter all my preconceived ideas of these things. What! is Calvary not a high mountain in the shape of a sugar-loaf, covered with rocks and brushwood?' 'Well, no,' I replied, 'the mount of Calvary, though it occupied the summit of the city, was, at the most, only 22 or 23 feet high. The Holy Sepulchre, too, was close beside it, and among quite different surroundings from those usually pictured. The Christian world has had its imagination misled by the fancies of painters; and there is a whole stock of images that must be driven out of the mind, before it can be familiarized with notions that are a little nearer the truth.'"

Tissot spent the last years of his life illustrating the Old Testament. He died in 1902, before the completion of this work, but a considerable portion of it was finished and is now in the possession of the New York Public Library.

JOSEPH MAKES HIMSELF KNOWN



JAMES JOSEPH TISSOT (1836-1902)
Genesis XLV, 3

Courtesy Current Literature Publishing Co.

REMBRANDT



MUCH concerning the life of the greatest of Dutch painters, Rembrandt van Rijn (Rembrandt of the Rhine), remains shrouded in darkness and mystery. Enough is known, however, to indict the Dutch people of his time for their treatment of him in his declining years and of their indifferent notice of his death and burial by the hands of charity. Rembrandt was the fifth of six children born to a Leyden miller and his wife, whose maternal features were to be immortalized by her son. The year of his birth is believed to have been 1606. A hundred pictures he made of his mother are known to exist. Humble as they were in station, his parents sent the future painter to a grammar-school where he made such slow progress with his studies that the master tried flogging, and the next day found a picture of himself on the blackboard, his face portrayed as anything but flattering. Young Rembrandt was sent home to fetch his father. The father came, studied the picture in his deliberate Dutch way and announced eventually that the resemblance was striking. Mynheer Harmen van Rijn then returned home and stated the case to his wife. "Well," said the mother, "if he will not do anything but draw pictures, I think we had better let him draw pictures."

So Rembrandt, at fourteen, was placed with a Leyden painter to study the rudiments of art. He appears not to have been popular with his fellow pupils and to have been constantly reprimanded by the master for his tardiness. One day he was unusually late in getting to the studio and explained that he had been up all night doing a picture. By request of the teacher the lad returned home and brought back the picture—a woman's face, homely, wrinkled, weather-beaten, but with a look of love and patience and loyalty in the

quiet blue eyes. Taking the boy by the hand that had painted this precursor of priceless masterpieces, the teacher led him out before the class and bade them look upon their master.

From that time on Rembrandt was regarded by the little art world of Leyden as a prodigy. Like William Cullen Bryant, who wrote "Thanatopsis" when scarcely eighteen, and writing for sixty years thereafter never equalled it, or Dante Gabriel Rossetti, who wrote "The Blessed Damozel" at the same age, Rembrandt had an extraordinary precocity. It is probably true that he could not then have produced an elaborate composition, but, as Elbert Hubbard observes of this great Dutch master, "His faces were Rembrandtesque from the very first—those of the only artist who, Ruskin thought,

MAINLY because of the venerable figure of the patriarch in Rembrandt's "Jacob Blessing the Sons of Joseph," is the picture a memorable addition to his extensive number of paintings of Biblical subjects. It illustrates Genesis XLVIII, 14. "And Jacob stretched out his right hand and laid it upon Ephraim's head, who was the younger, and his left hand upon Manasseh's head, guiding his hands wittingly; for Manasseh was the first-born." Joseph protesting to this was assured by his father that Ephraim, the younger, would be set before Manasseh. Rembrandt has introduced the supposed mother of the boys without scriptural warrant.

could ever paint a wrinkle."

Rembrandt remained in Leyden until his twenty-fifth year when he went to Amsterdam, and ere long, in 1632, painted his famous "Lesson in Anatomy," which established his reputation as a painter. Then came Saskia van Uylenburg, and "the form and face of this dainty little patrician, an orphan, suddenly becomes the prevailing theme both in the painted and etched work of Rembrandt." Rembrandt and Saskia van Uylenburg were married in 1634. "Those first few years of their married life read like a fairy tale. All was for Saskia—his life, his fortune, his work, his all. Even though Saskia protested mildly against his extravagance, the master would have his way."

Then clouds began to gather. Two of their children died in quick succession, and in 1642 Saskia herself died, leaving an eight-months-old son, Titus. "The Night Watch," completed in that year and now ranked among his achievements, almost destroyed the contemporary reputation of the painter.

JACOB BLESSING THE SONS OF JOSEPH



REMBRANDT VAN RIJN (1606-1669)
Genesis XLVIII, 16

*Courtesy Maison Ad. Braun & Cie.
Cassel Gallery*

TIEPOLO



VEN in the fulness of the eighteenth century Venice possessed one great Renaissance artist, Tiepolo. It was still the loveliest and gayest, if not any longer the richest city in the world, the trysting place of pleasure and elegance; as of old, the scene of magnificent processions and imposing ceremonies. Life was easy and comparatively free, in a marvellous setting, enveloped in a transparent atmosphere which the Renaissance masters rendered with such infinite truth and charm. Tiepolo, as Salomon Reinach records, gave final expression to these splendors. "His genius is akin to that of Tintoretto, but he has more moderation, more elegance; he was the painter of a polished aristocracy, conscious of its superiority to the crowd whose religion, modified by Spain, the Counter-reformation and the Jesuits, was a subtle mingling of devotion and worldliness." He was "the last of the Old Masters and the first of the moderns," and nearly all the great decorators of the nineteenth century were inspired by him.

Tiepolo was a manifest proof of how much native genius can do, aided by earnest study and abetted by a very good memory. No one understood better than this Venetian painter the reason of light and shade, and no one knew how to render light more splendidly in the difficult effects of the open air, of what Leonardo called the universal light of the air in the country. On his palette, says Molmenti, "there are vivid transparencies, opaline distances, sunsets of the purple Venetian sky. His genius, open to all sensations, to all beauties, comprehended a kingdom, various, fantastic, gay, at the same time never removed from the real. He did not know how to contain the impetuosity of his inspiration, the irresistible need of giv-

ing life and color to his images, which effervesced in his brain, and in whom the ideal and the real, the form and the thought, are tempered by an ineffable harmony."

Tiepolo, although not of the stature of Titian and Veronese, is yet a giant, dangerous of imitation, like all innovators, who knew perfectly how to fuse emotion and intellect. Of him much was written while he was still alive, because his age recognized his superiority to his contemporaries. His friend Antonio Zanetti, a year after his death, in 1770, wrote: "A beautiful example of happy painting, of the sureness of the brush, and of ready execution was our Tiepolo, who found his hand always obedient to express upon his canvases as much as his intellect conceived. His genius was conscious of itself from its earliest

years; his style was original from the time he first began to paint."

Taine, in discussing the Venetian school, refers to Tiepolo as "a mannerist, who in his religious pictures looks for melodrama and in his allegorical pictures for movement and effect: who overthrows his columns, topples his pyramids, tears his clouds, scatters his people, in a manner to give to his scenes the aspect of a volcano in eruption."

A favorite with women, Tiepolo seldom assigns to the brown maiden of the people the rôle of the Madonna, but usually depicts ladies of the highest circles; pale countesses with tired laughter and with wonderful white hands, who know strange excitements and are avid of sensations. In his perception of movement, an almost imperceptible crook of the finger, a shrug of the shoulder, a quick turn of the head, is sufficient. It is no accident that his best works treat themes of the Roman decline; for the same time had come to pass in the history of Venice.

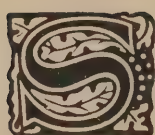
THE FINDING OF MOSES



GIOVANNI BATTISTA TIEPOLO (1696-1770)
Exodus, II, 6

Edinburgh Gallery

FRANCISCO COLLANTES



PANISH art, for some reason inexplicable in a people of such emotional sensitiveness, has produced, throughout its various transformations, but a very small number of landscape painters. During the entire sixteenth century, Spanish landscape art, treated solely as an accessory, only reflects tradition and a formal mannerism entirely devoid of life.

It was in Andalusia, where the first awakening realistic tendencies were most marked, that the rich merchants of Seville brought about an acquaintance with the painters of the Netherlands, not enjoyed by the rest of Spain. A pioneer emissary, in this relation, was one Pedro de Moya, a fellow pupil of Murillo's, who paid a visit to Flanders early in the seventeenth century and studied Van Dyck. In 1642 we hear of him returning to Seville, following the death of Van Dyck, vastly improved by his six months with the Flemish master, and "he brought with him

copies of several paintings by Van Dyck, also of many other major works which he saw in the Netherlands."

In this emancipation work Pedro de Moya supplemented the influence on the infant School of Madrid of those artists who had been summoned from Italy to decorate the Escorial near Madrid. Notable among them were the brothers Vincenzo and Bartolommeo Carducho, who dominated and who epitomized this phase of transition in Spanish art. In their school was developed Francisco Collantès, one of the most remarkable painters of his time and a compeer of Velasquez and Murillo.

Collantès was born in the Spanish capital city in 1599. While a youth in his early teens he entered the studio of Vincenzo

COLLANTES' Moses, in this depiction of the burning-bush miracle, is a simple Spanish shepherd, and the anachronism of very well painted costume and accessories does not seem for a moment to have disturbed the artist. Moses is tending his flock, and has come to the mount of Horeb where "the Angel of the Lord appeared unto him in a flame of fire out of the midst of a bush: and he looked, and, behold, the bush burned with fire, and the bush was not consumed." His curiosity aroused by this phenomenon, Moses investigates, and is rewarded by hearing a voice from the bush appoint him to lead the Israelites out of Egypt, unto "a land flowing with milk and honey." The influence of the Flemish school is observable in the treatment of the trees and the handling of light and shade. A ruined tower in the distance of an essentially Spanish landscape gives a not unpleasing touch of mediaeval romance to the scene.

Carducho. His first works were religious compositions, in which the hand and eye of the pupil were plainly guided by those of the master. Presently, however, a marked change occurred in the style of Collantès, when he began to paint landscapes, and the influence of the Flemish painters, particularly of Van Dyck, may be detected in such canvases as "Moses and the Burning Bush," as well as several

other pictures in the Museum of Madrid. Incidentally, they have a force of expression and qualities of strength that one does not find in the paintings of Carducho.

It is a new manner, a transfiguration, and by the vigor of the effects, by the more deeply felt arrangement of line, as well as by the intensity of the coloring, the landscapes of Collantès are comparable to the best productions of the Venetians and the Bolognese. With a unity of composition always admirable, and sometimes splendid, Collantès harmonizes naïvely realistic details in

such a way as to give his canvases a distinct and piquant originality.

Collantès left many pictures of varying merit, some of them superb, some merely good. At the same time he was not a prodigal painter; his output was rather limited, considering the fact that his painting life covered a period of nearly half a century. Unhappily, some of his religious compositions have been lost. A rocky ruggedness characterizes most of his landscapes, and usually prominent in them is a tower or an aqueduct in ruins, as in the accompanying picture.

Collantès died in Madrid in 1656. No pupils of his are known, but his style or manner, principally in landscape work, has inspired a number of imitators.

MOSES AND THE BURNING BUSH



FRANCISCO COLLANTÈS (1599-1656)
Exodus, III, 2

ALMA-TADEMA



AMONG the most famous of modern classical painters who flourished in Victorian England was Sir Lawrence Alma-Tadema, who in art occupies the field that Bulwer Lytton does in literature, in so successfully creating a picture of ancient civilization that it has not been surpassed by his followers. Alma-Tadema is credited with having solved "the problem of the picture of

antique manners in the most authentic fashion in the province of painting. He has peopled the past, rebuilt its towns, re-furnished its houses and rekindled the flame upon the sacrificial altars." In other words, this famous Dutch painter, who was born in Holland in 1836 and, settling in London, became a naturalized Englishman in 1873, called to life amid London smoke and fog the sacrifices of Pompeii and Herculaneum, and leads us pictorially through the streets of old Athens, reconstructing the temples, altars and dwellings, the shops of the butchers, bakers and fish-mongers, just as they once were.

Alma-Tadema first had the Dutch painter Leys for a master at the Academy of Fine Arts, Antwerp. He was then sixteen, and almost immediately exhibited a preference for historical painting. Encouraged by his preceptor, he began with early French and Egyptian subjects, but it was not until 1863, when he first went to Italy, that he may be said to have discovered his archaeological mission. How the old Romans dressed, how their armies were equipped and attired, became the object of his painstaking study, as did everything that might enable him to bring antiquity back to life in so far as it lay in the power of his art.

Muther records: "He explored the ruins of the temples, and he grew familiar with the privileges of the priests, the method

of worship, of the sacrifices and of the festal processions. There was no monument of brass or marble, no wall painting, no pictured vase nor mosaic, no sample of ancient arts, of pottery, stone-cutting, or work in gold, that he did not study." In 1869 he sent his painting "The Pyrrhic Dance" to the Academy in London, where it was so well received that the painter decided to make his home in England.

IN his "Death of the Firstborn," Sir Lawrence Alma-Tadema has answered those critics who charge him with lacking sentiment, and assert that his pictures possess no heart-interest. Here on an Egyptian housetop, in the time of Moses, is symbolized the deep mourning into which Egypt was suddenly plunged when, "It came to pass, that at midnight the Lord smote all the firstborn in the land, from the firstborn of Pharaoh that sat on his throne unto the firstborn of the captive that was in the dungeon." What a picture of grief is this mother, clasping her dead son on his father's knees, while prostrated about them are the mourning family retainers! Egypt lives in the picture.

Indeed, London, for all its grime and fog, offered even a more favorable atmosphere for the art of Alma-Tadema than did that of his native land. Contributing materially to it were his home and studio surroundings, in a Pompeian house which he built in the English metropolis, with "its dreamy vividarium, its great golden hall, its Egyptian decorations, its Ionic pillars, its mosaic floor, and its Oriental carpets—everything

needful to conjuring up the days of Nero and the Byzantine emperors. It was surrounded by a garden in the old Roman style, with a large conservatory planted with plane-trees and cypresses. All the celebrated marble benches and basins, the figures of stone and bronze, the tiger-skins and antique vessels and garments of his pictures, were to be found in this notable house in the midst of London."

In their still-life his pictures are the record of immense archaeological learning which, with this artist, became intuitive vision, but his figures are the result of a healthy rendering of life. His drawing is generally pronounced good, his coloring faithful, but he is at times charged with a lack of sentiment. It is a visual pleasure of coloring, intelligent grouping, fine differentiation of textures and of stuffs that his pictures afford. In his long and successful career Alma-Tadema was the recipient of many great international honors. He died while staying at Wiesbaden in 1912.

THE DEATH OF THE FIRSTBORN



SIR LAWRENCE ALMA-TADEMA (1836-1912)
Exodus XII, 29

Courtesy Current Literature Pub. Co.

NICOLAS POUSSIN



ANATOLE FRANCE relates that the Abbé Scarron, when in Rome in 1634, "met in the outskirts of the city a man a few years older than himself, who was already the glory of French art." This man was Nicolas Poussin, described as "sober of habit, grave and modest, and of a sublime genius and simplicity." The Abbé had a keen appreciation of art and contrived to pick up an acquaintance with Poussin, who, with his young wife, "lived as simply as any workman of the period." Yet "he was always surrounded by a number of friends and fellow artists, on his strolls about the Eternal City, who formed a kind of escort. He was celebrated for his conversation, and his society was eagerly sought by every person of note who visited the city."

Walking among the ruins of the Pincian one day with a stranger, who was anxious to obtain as a souvenir some fragment of antiquity, Poussin said: "I will give you the most beautiful thing you could possibly desire." Whereupon he picked up from the grass a handful of dust—remains of cement, marble and porphyry, reduced almost to powder. "Seigneur," he said, "take this away with you; this dust is ancient Rome." The incident was characteristic of the painter who dominated the art of the seventeenth century.

Poussin was born in the Norman village of Villers, in 1594, of peasant parentage. Finding his way to Paris as a lad, he managed later on to go to Rome to pursue his studies, but "the only living Italian artist from whom he condescended to learn was Domenichino." Of their meeting it is related that when all the students in Rome were flocking to San Gregorio on the Coelian to copy "The Martyrdom of Saint Andrew," by the then popular Guido Reni, the chapel adjoining where a Domenichino picture hung was deserted

save for one student who recognized the superiority of the work and was copying it. The student was Poussin. He drew the attention of other painters to the neglected picture, and "presently Domenichino himself came to the chapel to see what manner of man it was who preferred his work to the popular idol. They entered into conversation, and, as a result, the young French painter became a pupil of Domenichino."

MOSES is shown here smiting the rock in Horeb, in accordance with the command of the Lord and His promise that "there shall come water out of it, that the people may drink. And Moses did so in the sight of the elders of Israel." Moses, at the left, is wielding the rod with which he had previously caused the Red Sea to spread apart, and the thirsty Israelites are pictured in various attitudes, some giving thanks to God and others drinking avidly from goblets, bottles and plates. In the background is Mount Horeb and the plain in which the thirsty hosts of Israel are temporarily encamped.

In 1639 Louis XIII of France wrote Poussin inviting him to Paris and pledging him one thousand écus a year and a commodious lodging in whichever of the royal palaces he preferred, the Louvre or Fontainebleau. He was placed at the head of the artists who were decorating the Louvre, and spent more than two years in France before returning to be

"the most famous artist in Rome."

He seems to have aroused the jealous enmity of many artists in France, and, although he long remained "painter to the King," the Royal Minister of Public Works on one occasion complained that Poussin "had put more love into a picture of the 'Finding of Moses,' for the banker Pointel, than into 'The Baptism' which had been painted for the King." Poussin wrote in reply, "If the picture of Moses found in the waters of the Nile pleased you so much, is it a sign that I have put less love into your pictures? Do you not see that it is the nature of the subject which is the cause, and that the subjects I paint for you must be presented in a different manner?"

Not long afterwards, in 1665, Poussin succumbed to a fever and was buried in the Roman parish church of San Lorenzo-in-Lucina. A simple tablet, with an epitaph in Latin, marked the site. The funeral is described as stately. By 1799, however, the epitaph had disappeared. Poussin was forgotten—at least in Rome—and the site of his grave was lost.

MOSES STRIKES THE ROCK IN HOREB



NICOLAS POUSSIN (1594-1665)
Exodus XVII, 6

Bridgewater House, London

LEON GÉRÔME

IN the year 1847 the appearance of a young French artist who exhibited a sensational picture in the Paris Salon was hailed by that master of critics, Theophile Gautier, in the memorable words, "Let us mark with white this happy year, for a painter is born to us. He is called Gérôme. Today I tell you his name, and I predict that tomorrow he will be celebrated."

Even Gautier, with his acute perception and prophetic eye, could not have foreseen and measured the heights to be attained by the then twenty-three-year-old Leon Gérôme, boyish "chief of the neo-Greeks," or that, forty years later, almost over-burdened with decorations, titles and laurels, lavished upon him by many nations of the civilized world, he would be acclaimed the most eminent representative of high art of the nineteenth century.

Alexandre Dumas writes of Gérôme: "A serious talent, and of an elevated order; an artist who looks at his art nobly, and who devotes to it his existence—every instant, every thought. One breathes freely again before such works as his; above all, when, alas! one has sighed over the lowered and lowering standard of art."

The artistic qualities of Gérôme—painter, sculptor, savant and teacher—have been the subject of much discussion. His endowments are provocative of both praise and criticism. He is an Orientalist of the first order; he has executed great historic works that in themselves would make an artist famous; he is so learned a painter of the antique that a close study of this department of his work awakens a sense of amazement, in view of the knowledge underlying his motifs by which he introduces us in family circles and enables us to chat of everyday affairs with the heroes

and the heroines of one or another period. Another critic, Gergeuet, speaks of Gérôme's "incontestable erudition as a man and an artist. He has innate tact and taste. . . . It may appear old fashioned to applaud the literary qualities in a painter, and to praise him for being well-informed regarding the subjects he treats; but never, since I began to look at and study pictures, has it been plain to me that a

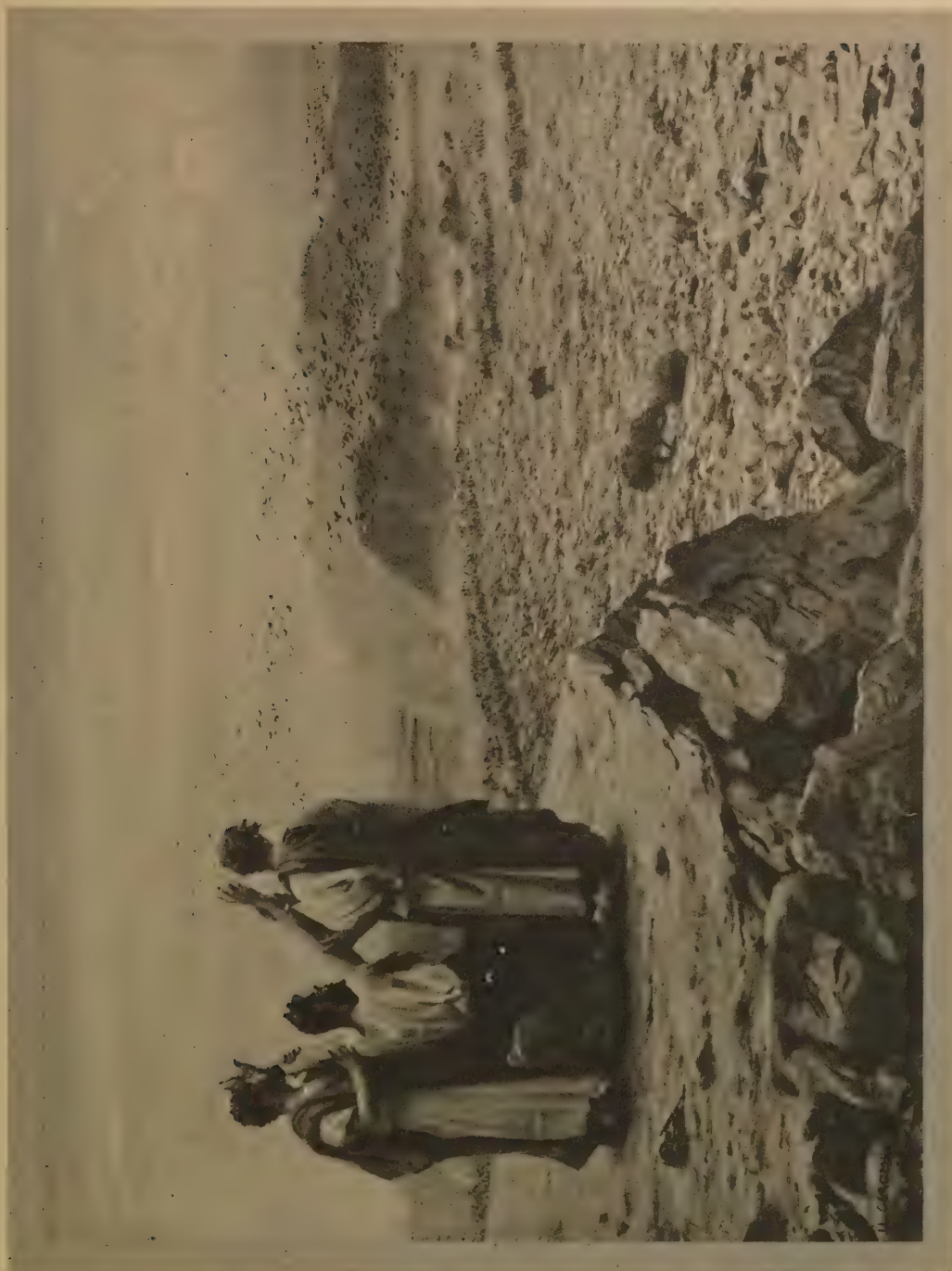
knowledge of the subjects portrayed is hurtful to their execution."

Of Gérôme it has been said that he saw his pictures finished before he touched brush to canvas. His prevision was extraordinary. He is ever listening, disturbed and dubious at times in striving to hear perfectly the thousand murmurs that influence the creation of a masterpiece. Not only, observes Horace Vernet, was Gérôme in accord with his time, but he was never betrayed into bad taste.

In his recollections of his first year in Italy, studying at the French Academy at Rome, under Delaroche, Gérôme writes that he "knew nothing, and therefore had everything to learn." But "it was already something to be well posted regarding myself, and my courage was unflinching. My none too robust body was strengthened by living and painting much in the open air." He was tireless in making studies in architecture, landscapes, figures and animals; in a word, was ever in contact with nature at first hand. "I watched myself closely at work; and one day, having made a study rather easily I scraped it entirely from the canvas, although it was not badly done. It simply was not as good as I felt capable of doing."

On one occasion Gérôme was reproached for not showing sufficient deference to the critics. He retorted: "I work to please myself first, and others afterward."

AMALEK IS OVERCOME



JEAN LÉON GÉRÔME (1824-1904)
Exodus XVII, 12

Courtesy Current Literature Pub. Co.

AGNOLO BRONZINO



It was the misfortune of Agnolo Tori, called Bronzino, to have been antedated by Michel Angelo and by Andrea del Sarto. When Andrea died in 1531, "full of glory and domestic trials," as Vasari recounts, the normal development of Florentine painting ended, and Florence had already seen its artistic star dimmed by the rising splendors of Venice and Rome. Artistically, it became a city of wit and ingenuity, chronicling and criticizing art rather than producing it. Moreover, observes Professor Mather, the sublimity of Michel Angelo worked havoc with his followers. "Some of these have the grace of lucidity, like Agnolo Bronzino, who practiced a reactionary sort of portraiture based on an old tradition of tempera painting."

As a portrait painter, Bronzino found congenial sitters in the haughty patricians surrounding the person of Cosimo de' Medici, the first grand duke of Florence, and in the field of portraiture he is nearly in the first rank. He was born in 1502, in the Italian village of Monticelli, near San Frediano. His father is said to have been a butcher, which elementary occupation did not blind him to the boy's artistic bent, and Agnolo received such instruction as was available before eventually entering the studio of Jacopo Carucci, known to fame as Pontormo in Florence.

In character and genius this fiery and capricious Pontormo seems to have been the exact antithesis of the gentle, submissive and studious Bronzino. Nevertheless, in his hermit fashion he took a great fancy to the lad, who became as a son to him. We are told that "while the master was jealous of his painting to such a degree that he would never allow his pupils to see one of his pictures until it was finished,

he not only permitted Bronzino to watch him work, but often, as his talent developed, permitted him to collaborate on a picture."

Thus Bronzino lived in a state of tutelage, often in a condition that approached penury. His first pictures, so far as known to be in existence, were a *Pieta* and a *San Lorenzo*—now much altered by retouching—painted in conjunction with

Pontormo between the years 1522 and 1525. In these pictures, and other of his early paintings, Bronzino wanders between the manner of Andrea del Sarto and its reflection in the work of Pontormo.

Evidently the reputation of the young artist was growing, for in 1530 the Duke of Urbino commissioned him to decorate his villa, near Pesaro. Vasari recounts that while Bronzino was thus employed Pontormo urged him to return to Florence and help him finish the decorations

of the Sala di Poggia at Cajano, and that since "Bronzino could not obtain leave of absence from Guidobaldo, who wished to pose for a portrait in armor, he was obliged to meet Pontormo surreptitiously and in the night." Incidentally, this portrait, now in the Pitti Gallery, was the first noteworthy proof that Bronzino was a painter of genius.

The fullest expression of his art dates from 1540 when he entered the service of Cosimo, and decorated the chapel of Eleanora di Toledo. This work is a résumé of all his paintings, and it was while engaged upon it that he painted some of his best portraits of the Medici family. Considering that Bronzino was a most conscientious artist the extent of his output is extraordinary. But his energy and the quality of his work suffered a marked decline, and his old age was attended with poverty and infirmities. He died in 1572.

AGNOLO BRONZINO, who was among the last of the great Florentine painters, has not scrupled, in his "Moses Breaking the Tables of the Law," to depict Moses both in the act of receiving and of breaking the tablets. At the top of the picture he can be observed kneeling and receiving the tablets from the hand of God, while below "as soon as he came unto the camp he saw the calf and dancing: and his anger waxed hot, and he cast the tables out of his hand, and brake them beneath the mount." The prominence given to the women in this picture, and their attitudes, bespeak the gala occasion which is being so suddenly interrupted; and the protesting gestures of Aaron and his brethren to the breaking of the tables are vigorously executed.

MOSES SMASHES THE TABLES OF THE LAW



BRONZINO (1502-1572)
Exodus XXXII, 19

Courtesy Maison Ad. Braun & Cie.
Royal Gallery, Dresden

EDWIN A. ABBEY



JOHN SINGER SARGENT, of whom we write elsewhere, was awarded his commission to decorate a section of the Boston Public Library at the same time that contracts to decorate other sections of the edifice were made with Puvis de Chavannes and Edwin Austin Abbey. The French painter, Chavannes, was the first of the trio to get his staging up and the first to get it down. Sargent's "Prophets" by no means cover the space assigned to him; and when asked once when he would complete the task, he replied, "Never, unless I learn to paint better than I do now—Abbey has discouraged me!" As for Abbey and his great murals in the Boston Library, it is significant that the artist himself was not wholly pleased with them. "Give me a little time," he is reported to have said while engaged on the work, "and I'll do something worth while with my subject of the Holy Grail." This distinguished American painter was born in Philadelphia on April 1, 1852. As a schoolboy he was remiss and backward in his studies; fonder of drawing pictures than of wrestling with the three R's. At the same time his parents were ambitious for him to be a lawyer; but the boy continued to draw pictures because he wanted to. As a result the elder Abbeyes gave up the idea of having a lawyer in the family, and decided that if Edwin became a good printer it would be enough. A position was found for him in the typesetting department of a Philadelphia newspaper published by George W. Childs. Evenings and a daylight hour three times a week he sketched in the free class of the Pennsylvania Academy of Fine Arts, and in the course of time his sketches attracted the attention of his employer, who

gave him a letter of introduction to the art director of Harper's Weekly.

Thus, at nineteen, we find Abbey in New York helping to illustrate the leading American weekly periodical of the time. Its files from 1872 to 1890 contain a record of the gradual evolution of the art of Abbey. At first his salary was seven dollars a week, which was increased to ten dollars a week at the end of five years.

At twenty-six Abbey received his first important commission to illustrate a de luxe edition of the poems of Robert Herrick, and was sent to England to do it. At the end of two years Abbey returned to America with more than enough sketches to illustrate the volume, and remained long enough to see it published. Then he returned to England and made his home there for the rest of his life. His Gloucestershire studio, forty feet wide by seventy-five feet long and twenty feet high, as described by Elbert

AMONG the comparatively few pictures of Biblical subjects done by Edwin A. Abbey, this one illustrating "The Stratum of Gideon" is rated most highly. It was inspired by Judges VII, 20: "And the three companies blew the trumpets, and brake the pitchers, and held the lamps in their left hands, and the trumpets in their right hands." It will be observed that the artist has taken some liberties with the text, in that several of the trumpeters are holding the lamps and trumpets in reverse order to that stated scripturally. As a portrayal of martial animation, this picture is a last word in illustration. It, of course, portrays the three hundred desperate followers of Gideon who, by a ruse of divine dictation, confused and routed the mighty host of Midian, as promised by Jehovah.

Hubbard, was "a royal workshop such as Michel Angelo might have used for equestrian statues, or cartoons to decorate a palace for the Pope. Dozens of pictures, large and small, were generally upon the easels. Arms, armor, furniture were all about, while on the shelves were vases and old china enough to start a museum. In chests and wardrobes were velvets, brocades and antique stuffs and costumes, all labeled, numbered and catalogued."

This largest private studio in England was built especially to accommodate the paintings for the Boston Public Library, which cover over a thousand square feet of space, and form "quite the noblest specimen of mural decoration in America."

Abbey married Mary Gertrude Mead of New York in 1890, the year his first picture was accepted by the British Academy.

THE STRATAGEM OF GIDEON



EDWIN AUSTIN ABBEY (1852-1911)
Judges VII, 20

Courtesy Current Literature Pub. Co.

JEAN PAUL LAURENS



AMONG modern French painters Jean Paul Laurens, who was born in 1838, may be characterized as a sort of artistic son-in-law of Delacroix, who was forty years his senior. But whereas Delacroix irritated people by his violence of composition, by his arrangement of figures with a view to pathos at the expense of naturalness, and the frequent incompleteness of his works, which were regarded as sketches, not finished paintings, Laurens was always a finished and accurate painter.

Surnamed by his comrades "the Benedictine," because of his fondness for themes from ecclesiastical history, Laurens belonged to a group of French historical painters whose theory was that a picture should represent an historical fact

with absolute faithfulness. He was far more vigorous and essentially masculine than Delaroche. His personages, as Professor Muther points out, are truer to nature, are less banal; the general effect is warmer and more vital; he has a greater power of attracting attention. There is no cold pedantry about his work; the art of combination is adroit, and frequently betrays a grim earnestness. Laurens really loved the terrible, while many of his contemporaries merely made use of it for the manufacture of what are nothing more than tableaux. To the Inquisition especially was he indebted for many notable canvases, and at times he was able to portray its darker aspects with very subtle but tremendous effectiveness. When he heaps up, in front of a church, corpses to which burial has been refused; when he disinters princes of the church in order to place them on the stand before their accusers; when he opens coffins to reveal the death-blasted features of some erstwhile lovely girl, he sets even the dullest nerves on edge; and as he therein attained the goal

of his ambition, his art is its own justification.

Laurens was born at Fourquevaux in the Haute-Garonne. He was a pupil of the École des Beaux-Arts at Toulouse, and then in Paris of Cogniet and Bida. He is said to have travelled over the French Alpine provinces in his youth with a band of young painters, whose primitive means of locomotion was a donkey-drawn cart,

paying their way by painting rude pictures in the little churches along the way.

In 1863 Laurens exhibited at the Paris Salon a picture of the "Death of Cato," followed the next year by the "Death of Tiberius," and some six years later by his "Supper of Beaucaire" which was his first considerable success. Early in the 70's on the opening day of the Salon, students were commenting on the pictures

when one from the At  lier Bonnat said, "Have you seen the Robert the Pious? It is an innovation." A short time afterward the picture in question, the "Excommunication of King Robert the Pious, 1004," having won the applause of Paris, was bought by the French Government and placed in the Luxembourg.

The fondness of Laurens for mortuary subjects may have had its origin in his technical capacity and technical limitations, as well as in his mental bias. In this connection, E. H. Blashfield makes the interesting observation that "in his canvases Laurens admits no movement . . . his finely drawn and admirably characterized people sit or stand still; they do not move." Probing for the secret of their impressiveness, this critic traces it to the manner in which Laurens observes the first law of composition, that of filled and empty spaces. "He never had to be taught that where certain portions of a picture are rich and crowded, other portions must be simple, in order that there may be spaces which shall rest the eye."

JEPHTHA'S DAUGHTER



JEAN PAUL LAURENS (1838-)
Judges XI, 34

Courtesy Current Literature Pub. Co.

LÉON BONNAT



LÉON BONNAT had his day, saw it fade away, and is due to have it dawn again. This eminent French artist, most distinguished perhaps as a portrait painter, was seventeen years of age when he put aside his boyish ambition to be a sailor in order to become a painter. Doubtless his early seafaring disposition was due to his birthplace and environment, Bayonne, France, where he was born in 1833 and spent his childhood. Fortunately for his artistic future, his father failed in business, when the lad was fourteen, and removed to Madrid. There he remained seven years, and took the boy frequently through the Museum of the Prado, where young Bonnat developed an adoration for Velasquez, and coincidentally decided to be a painter himself. For a time in Madrid he studied under Madrazo, and profited greatly in his formative, impressionable years by the teaching of that Spanish master.

Returning to France, and naturally proceeding to Paris, Bonnat entered the École des Beaux-Arts, and was assigned to the studio of Léon Cogniet. He still remained faithful to the teaching of Madrazo, however, and did much to establish the profitable connection between French painting and that of the old Spaniards. By this, observes Muther, a large quantity of the fresh blood of naturalism was poured into French art once more.

After four years at the École des Beaux-Arts, practically all of them being spent with Cogniet, Bonnat went to Italy, where he was met and received as a painter of accomplishment. Even at that time, his individuality was so pronounced that he was not tempted to waste himself on large academical compositions like the holders

BONNAT'S spirited painting, "The Youth of Samson," shares with a great many of his portraits an astonishing power of characterization and realism. He builds up his figures with the plastic sense of a sculptor, giving them the projection of life itself. This picture refers to the journey Samson took to the Philistine town of Timnath in quest of a wife, and when a young lion crossed his path, "the spirit of the Lord came mightily upon him, and he rent him as he would have rent a kid, and he had nothing in his hand." The artist is particular to accentuate Samson's hair, the source of his great strength, by making it luxuriant and rebelliously confined under two strands of heavy cord or rope. Anatomically this picture is beyond criticism.

of the *Prix de Rome*; on the contrary, he satisfied himself with painting scenes from the varied and colorful lives of the Roman people. It was at this period that he was first attracted to Biblical subjects, and to it are attributed such religious pictures as "The Martyrdom of Saint Andrew," "Saint Vincent de Paul," and the realistic and striking "Job" of the Luxembourg. All these pictures showed steady progress.

Bonnat displayed a special virtuosity in conjuring onto the canvas visages furrowed by the toil and tempest of life—gray hair, waving gray beards, and the starting sinews and muscles of venerable weather-beaten folk. In the early seventies, in painting a Crucifixion for the jury-chamber in the Paris *Palais de Justice*, he executed a virile figure, the muscles and anatomy of which are as "clearly marked as the buttresses in a Gothic cathedral. . . . As in the paintings of Car-

ravaggio, a sharp, glaring light falls upon certain parts of the body, while others remain dark and colorless in background." His models of painting, however, were those of Velasquez and Ribera. The deep shadows and strong lights of the latter are often recalled by Bonnat's vigorous method of painting. It was his practice, in producing a portrait, to light the sitter vividly, and to relieve him by the simplest of backgrounds, usually dark, thus isolating the subject so that nothing would be in proximity to disturb the effect of concentrated light upon him.

A French Lenbach, or one might even say a French Sargent of a rugged sort, Bonnat painted a gallery of celebrated men. More than two hundred persons, a great many of them celebrities, sat to him and he has "painted them with an exceedingly intelligent power, masculine taste, and a learning which never loses itself in detail."

THE YOUTH OF SAMSON



LÉON BONNAT (1833-1922)
Judges XIV, 6

Courtesy Maison Ad. Braun & Cie.

ANDREA MANTEGNA



ANDREA MANTEGNA was of obscure origin, all that is actually known of his early years being that he went to Padua when very young, was adopted by the painter Squarcione, and at the age of ten was admitted to the guild of painters as "Andrea, the son of Messer Francesco Squarcione, painter." By the time he was twenty-three, Mantegna had been employed in decorating three of the principal churches of the city of his adoption, and his frescos in the Church of the Eremitani, together with the six celebrated wall-paintings which remain of his works there, are a priceless record of his early art.

While thus engaged, Mantegna married the daughter of Jacopo Bellini, a rival of Squarcione, who was so displeased that, instead of extolling his pupil as in the past, he violently criticized his work and found fault with the Eremitani frescos because the figures resembled antique marbles. The fame of the frescos spread so rapidly, however, that before long Mantegna was regarded as the chief painter of Padua, and he was invited by Lodovico Gonzaga, marquis of Mantua, to enter his service and reside at the Mantuan court, then one of the most brilliant in Italy. Mantegna hesitated to accept the flattering invitation, and it was not until two years had passed, after repeated appeals from the marquis, who courteously but persistently plied him with letters filled with liberal promises—fifteen ducats a month, free lodging, corn and wood enough for six people, and all travelling expenses paid—that Mantegna yielded and removed to Mantua. From that time until his death forty-seven years later he remained the special court painter and a devoted retainer of the Gonzaga family.

In 1474 Mantegna finished his famous frescos, known as the "Camera degli

Sposi," in the Castello at Mantua, and as a reward Lodovico Gonzaga presented him with an estate upon which the painter was to build for himself a stately house, where, however, he seems never to have actually lived, but where it was his hope to be free from the annoyances he suffered from his neighbors. "Again and again," we read, "Mantegna, who was of an irascible temper, quick to imagine slights

MANTEGNA'S "Samson and Delilah" has always been admired for its composition and its fine drawing. Suggesting the art of the engraver no less than that of the painter, its sharp ruggedness of outline bears witness to Mantegna's being "the first painter to give thought to the construction of a picture"; that is to say, to substitute for a simple juxtaposition or a picturesque grouping of the figures an arrangement which had been thoroughly thought out as a whole. Incidentally, Delilah is here shown shearing the "seven locks of his head," whereas, scripturally, "she called for a man, and she caused him to shave off the seven locks of his head."

and to resent fancied injuries, appealed to his princely patron to redress his wrongs. Now it was to beg him to punish a tailor who had spoiled a piece of his cloth; now to bitterly complain of a neighbor who, he declared, had robbed his garden of five quinces; again, to beg for justice regarding the boundary line between his estate and the next. To all appeals from his testy painter Lodovico turned a pa-

tient ear, adjusting matters to Mantegna's satisfaction whenever possible, though sometimes forced to decide against the irritable artist, who on one occasion soundly thrashed an engraver whom he suspected of having stolen his plates. This time a lawsuit followed in which Mantegna fared badly, for we find him again appealing to the marquis for help."

Mantegna went to Rome, in 1488, to decorate a chapel in the Vatican, and we find him complaining in a letter to the marquis of Mantua that Pope Innocent VIII, though gracious, was not generous, for "I have been obliged to work for a year with nothing in return but my board." This statement is corroborated by Ridolfi who relates that the painter, being bidden to portray the seven deadly sins, placed beside them an eighth figure, and that when the holy father asked an explanation Mantegna replied, "Ingratitude." To which the Pope rejoined, smiling, "On this side then paint the seven virtues, and for an eighth figure add 'Patience.'"

SAMSON AND DELILAH



ANDREA MANTEGNA (1431-1506)
Judges XVI, 19

*Courtesy Maison Ad. Braun & Cie.
National Gallery, London*

GUSTAVE DORÉ



USTAVE DORÉ drew pictures because he had to—or starve. He drew them so well, or ill, as some of his detractors would prefer to say, that he became a millionaire at forty, and died of a broken heart at fifty. He seldom or never used a model; could not sketch from Nature; accepted advice from nobody; never retouched or considered his work after it was done; produced over a hundred thousand pictures—an average of six a day—was knighted, flattered, enriched, adored, scoffed at and proclaimed the greatest illustrator of the Bible that ever lived. An Alsatian by birth, and a Parisian by environment, Gustave Doré is spoken of as of the French school, but if ever an artist belonged to no “school” it was this one. Gustave was the second of three sons and he appears to have frequently accompanied his father up and down the Rhine until “the lad came to know each wild crag, and crowning fortress, and bend in the river where strong men with spears and bows and arrows used to lie in wait. In imagination Gustave repopled the ruins and filled the weird forests with curious, haunting shapes. The folklore of the storied river filled the dreams of this curious boy.”

The extravagant imaginings of the future artist at first were amusing to his parents, but as time went on and he still imagined outlandish things and made pictures of them, his father was distressed and sought by bribes and ridicule to get Gustave to quit scrawling with pencil and turn his attention to studies in engineering; but with only partial success. His precocity is evidenced by the existence of many drawings and sketches that he made at the age of five, and by a book, “The Brilliant Adventures of ‘Fouilloux’,” which he illustrated when eight years old. His first drawings of artistic importance date from 1844.

Early in his career Doré did a series of

Parisian sketches in which he represented with an incisive pencil the opera, the *Théâtre des Italiens*, the circus, the Odéon and the Jardin des Plantes. Thereafter he was engaged entirely with historical, mythological and Biblical subjects. As Muther says, “He turned away from his own age as well as from caricature, and made excursions into all zones and all periods. He visited the Inferno with

Dante, lingered in Palestine with the patriarchs of the Old Testament, and ran through the world of wonders with Perrault. The facility of his invention was astonishing, and so, too, was the aptness with which he seized for illustration on the most vivid scenes from all authors.”

Meanwhile Doré illustrated serial after

serial with ease and surety, from the beginning giving to every picture, as Elbert Hubbard observes, “a wildness and weirdness and awful comicality.” This work was unlike anything ever before seen in Paris, or for that matter, in the world. Everyone was saying, “What next!” and to add to the interest, Philipon wrote articles for various publications concerning “the artistic prodigy” in his employ. Says Hubbard: “The background of every good Doré picture is a deep wood or mountain pass or dark ravine. The wild romantic passes of the Vosges, and the sullen crags, topped with dark mazes of wilderness, were ever in his mind, just as he saw them yesterday when he went up and down the Rhine with his father.” And his tracery of bark and branch, and drooping bough held down with weight of dew, are strangely true to life. The great roots of giant trees, denuded by storm and flood, lie stripped before the eye: and deep vistas are given of shadowy glade and tumbling mountain torrent. All in these extraordinary pictures by Gustave Doré is somber, terrible, and tells of forces capable of tossing mountain peaks like bowls, and of a power immense, immeasurable, incomprehensible, eternal in the heavens.

IN this picture there is evidence of the painstaking care Doré took in every detail of his drawing. The magnitude of the house is not exaggerated, as read Judges XVII, 27-30: “There were upon the roof about three thousand men and women. . . . And Samson bowed himself with all his might; and the house fell upon the lords, and upon all the people that were therein.” This is one of his forty Bible pictures that were done for exhibition in London and became famous as the “Doré Gallery.”

THE DEATH OF SAMSON



PAUL GUSTAVE DORÉ (1833-1883)
Judges XVI, 30

From the engraving on wood

PHILIP HERMOGENES CALDERON



IN 1851, recounts Henry Stacy Marks, the English painter, "I was making a drawing from an antique figure in the British Museum, when a young man with a bright, intelligent face, dark eyes and a slight black mustache, looked over my shoulder for a minute or two and then addressed me in French. I had not long returned from Paris, which indeed must have been perceived by that quick-witted youth of seventeen. We entered into conversation and discovered a community of artistic interest; also that we both lived in St. John's Wood. In a short time we became fast friends, and on my next trip to Paris he accompanied me, and for a year studied under Picot." The young man in question was Philip Hermogenes Calderon, a descendant of the great Spanish dramatist, and himself an English subject. His

father was a teacher of Spanish literature in King's College, London.

Born at Poitiers, the home of his French mother, in 1833, Calderon did not really begin to be an artist, in a professional sense; until he returned to London from Paris and was welcomed back by a little band of young painters, Fred Walker among them, who, somewhat in the manner of the Pre-Raphaelites, had formed themselves into a brotherhood called The Clique. Calderon soon became a leader of this art circle, by reason not only of his painting ability, but because of his magnetic and persuasive personality. Tall and possessed of romantic appearance, he was, as it were, a Spanish gentleman translated into English.

That Calderon had a strong influence on Walker and other members of The Clique is unquestionable; and the influence of the little brotherhood itself was far greater than might be supposed from the com-

NAOMI, having lost her husband and two sons, enjoins their widows, Ruth and Orpah, to return to their respective people in the country of Moab, she herself planning to go back to her native land of Judah. Both her daughters-in-law have a strong affection for Naomi, but while "Orpah kissed her mother-in-law," on parting from her, "Ruth clave unto her, and said, Entreat me not to leave thee, or to return from following after thee: for whither thou goest I will go. . . ." Ruth is here shown in the act of embracing Naomi, while Orpah is standing behind her preparatory to returning to the home of her parents. Accompanying Naomi into the land of Judah, it will be remembered that Ruth met and married Boaz, and became the great-grandmother of David.

paratively small numbers of pictures its members seem to have painted and exhibited. Calderon was more prolific than Walker, of whom Dr. Muther says, "fifty per cent. of the English pictures in every exhibition would perhaps never have been painted if he had not been born. A national element long renounced, that old English sentiment which once inspired the landscapes of Gainsborough and the scenes of

Morland, and was lost in the hands of Wilkie and the genre painters, lived once more in the school of Walker. They adapted it to the age by adding something of the Tennysonian passion for nature. English art entered with them into a new domain, where musical sentiment is everything, where one is buried in sweet reveries at the sight of a flock of geese driven by a young girl, or a laborer walking behind his plough, or a child playing with pebbles at the seashore."

Successors to, or, one might say, disciples of the Calderon-Walker manner of painting have perhaps been healthier, less refined, not so sensitive and hyperesthetic. They seem, in their work, more physically robust, and face more squarely the sharp air of reality. They no longer dissolve painting altogether into music and poetry, living more in the world at every hour, not merely when the sun is setting, but also when the prosaic daylight exposes objects in their material heaviness. But the tender ground-tone, the effort to seize nature in soft phases, is the same in all. The earnest, tender and deeply heart-felt art of The Clique leaders has influenced them all.

Seven years older than Walker, Calderon was far more fertile. His first picture, "By the Waters of Babylon," was exhibited at the Royal Academy in 1853, and his canvases were exhibited there with more or less regularity until shortly before his death in 1898.

RUTH AND NAOMI



PHILIP HERMOGENES CALDERON (1833-1898)
Ruth I, 16

Courtesy Taber-Prang Art Co.

JOSHUA REYNOLDS



FEW artists have enjoyed such material advantages and have had their roads so smoothly paved toward success as the English painter, Sir Joshua Reynolds. We read of him going to London at nineteen and finding a master who required \$600 with a pupil, and at twenty-one of his taking a fine establishment and keeping open house in order to attract attention. So successful was he in this direction that a portrait he painted of Commodore Keppel so flattered that commander of the Mediterranean squadron that he invited the young painter to go for a cruise in his ship. They sailed in 1749, and Reynolds spent three years in Italy.

His first impression of the great Italian masters was, strangely enough, one of extreme disappointment. Where was that rich coloring in the Renaissance classics that he had been led to expect from the English mezzotints? The Vatican glories of art were simply overestimated, in his youthful opinion. Raphael, in particular, impressed him as being a mediocre painter, whom only a remarkable combination of circumstances had made famous. Surrounded by the great masterpieces of the fifteenth century, he contented himself with drawing caricatures, and made a sort of travesty of the "School of Athens" by caricaturing the English colony in Rome at that time, in the attitudes of figures in the pictures of Raphael. But he very speedily changed his opinion, and soon was an admiring student of the great dead. For Titian, in particular, he had an extravagant devotion, professing a willingness to ruin himself if he might only possess one of his great works.

Returning to England at the age of thirty, Reynolds brought with him a number of canvases that caused a furore in London art circles, where he was hailed as a new Van Dyck. With the portrait of the Duchess of Hamilton, exhibited in 1753, his vogue was established, and at a time when Hogarth had to give up portrait

painting for lack of patrons, one hundred and twenty-five persons sat for Reynolds. Thereafter about a hundred and fifty people were painted by him annually; yielding him a yearly income of about \$80,000.

Presently Reynolds bought a mansion in Leicester Square, and furnished it magnificently. His studio was as large as a ballroom and was equipped luxuriously.

The whole English nobility flocked to him. For forty years onwards from 1752 it was considered the proper thing to be painted by Reynolds, and he is estimated to have done between two and three thousand portraits.

Muther observes that "Only an incredible industry, enabling him year after year to

paint with the facility and regularity of Rubens, made it possible to complete, exclusive of portraits, quite a number of religious and mythological pictures, of which he himself was especially proud. He painted with great speed and dexterity, rose early, breakfasted at nine o'clock, was in his studio punctually at ten; and there till eleven he worked on pictures that had been commenced. On the stroke of eleven the first sitter arrived, succeeded by another an hour later. Thus he painted till four o'clock, after which hour he belonged to the social world."

Critical opinion today is that there is no striking originality in the work of this most celebrated English portrait painter. His composition and brushwork are admirable, but his drawing, especially of the limbs, is often faulty. The strong point of his paintings is their color, showing the influence of Titian.

Sir Joshua died in his great London house on February 23, 1792; and after lying in state at the Royal Academy, of which he was the first president, his body was placed in the crypt of St. Paul's. His pictures left unfinished brought at auction nearly \$200,000 and his estate was estimated at half a million dollars.

IN "The Infant Samuel," Sir Joshua preserves both the spirit and letter of the text in representing the little son of Eli and Hannah. His expression is that of wonder, rather than of prayerful reverence, inasmuch as he was not conscious that the Lord was addressing him, thinking the voice to be that of Eli. At the same time, the child has his hands pressed together, indicating a subconsciousness of a high and holy happening.

THE INFANT SAMUEL



SIR JOSHUA REYNOLDS (1723-1792)
I Samuel II, 18

*Courtesy Maison Ad. Braun & Cie.
Montpellier, France*

JACOB VAN OOST



CONTEMPORARY of Hals and Rembrandt, Jacob van Oost, called the Elder, was a Dutch painter of the seventeenth century who is said never to have painted a mediocre picture in a long life of production. Whereas Hals expressed the gallantry of Holland in action, just as Rembrandt reflected the depth of Dutch philosophy, van Oost, the Elder, while possess-

ing rare skill and intelligence, displays no dashing action, no heroic quality, no transcendence. He

was born at Bruges in the year 1600, and first studied under his brother, Frans van Oost. The family

appears to have been both an old and wealthy one and no expense was spared on the education of the artist. On the death of his brother in 1623, Jacob van Oost decided to go to Italy and study the Italian

masters, especially Annibale Carracci, the Bolognese eclectic, who exercised a lasting influence on his work. So thoroughly did he absorb the spirit of Carracci and copy his style that experts have been deceived into mistaking canvases of van Oost to be the work of the Bolognese master whose frescos in the Farnese palace taught Charles Le Brun the way to decorate the Louvre and the Palace of Versailles.

In 1629 van Oost returned to his native city of Bruges and there established himself as a painter. He was also a finished musician and a remarkable linguist. In the following year he married, and in 1637 was born his artist son, Jacob van Oost, the Younger.

Van Oost, the Elder, enjoyed the respect and friendship of many great contemporary Dutch painters such as Brouwer, Gerard Dou, Terborch and Peter de Hooch. For Brouwer, van Oost echoes the praises of Reubens and Rembrandt. He is said to have owned more than twenty of Brouwer's pictures, of which, incidentally, Rubens

possessed seventeen, while even Rembrandt in spite of his financial difficulties managed to collect and retain eight. Van Oost and his Flemish contemporaries were preoccupied with rendering the *manners* of their time. This characteristic, which gives their work a lasting historical value, has caused their pictures of courtyards, interiors, tavern scenes, conversations, toilet-scenes, and the like to be

known as "genre"

painting, from that French word meaning manner or style. A few, like van Oost and Terborch, depict the manner of dress and living of the upper classes; others do the same for the middle classes, and still more concern themselves with the manners of the peasants and lower classes. In addition to his genre, historical and portrait painting, van Oost painted many religious subjects, and the Flemish guilds and

It is characteristic of the Flemish master, van Oost, to have imbued his picture of "David and Goliath" with a certain "noble elegance," despite the repellent subject. The artist has observed scripture to the letter in illustrating the words of Samuel, "And David . . . smote the Philistine in his forehead, that the stone sunk into his forehead." Thereon, "David ran and stood upon the Philistine, and took his sword and slew him, and cut off his head therewith." The size of the sword, as pictured, is borne out by the Biblical text which states that Goliath, the Philistine champion, was "six cubits and a span" in height, and "his spear's head weighed six hundred shekels of iron."

industrial corporations kept him well supplied with commissions.

His son, also a painter of genius, after studying with his father in Bruges, spent several years in Italy studying the old masters. On one occasion, while travelling from Flanders to Florence, he passed through Paris and, instead of spending a night there, as he had intended, he remained two years. The sojourn had the effect of prejudicing him against Bruges, and despite the efforts of his parents to keep him in Flanders, he soon returned to France with the intention of taking a studio in Paris. On his way thither, however, he took such a fancy to the town of Lille that he changed his mind about Paris and found in Lille both a home and a wife. He lived there for more than forty years, and only after losing his wife did he return to Bruges, where he died in 1713. His pictures, most of which are to be seen at Lille, have so great a resemblance to those of his father that it is difficult to tell them apart

DAVID WITH THE HEAD OF GOLIATH



JACOB VAN OOST (1637-1713)

I Samuel

DOMENICHINO



OF the disciples of the Carracci in Italy, in the late sixteenth and early seventeenth centuries, Domenico Zampieri, called Domenichino because of his shortness and corpulence, is by far the most important and serious figure, not only because of his own work, but because of his influence on his contemporaries and on successive artists, such as the French master, Nicolas Poussin. As Sir William Orpen observes, in a survey of the Italian Renaissance period, "We look upon Raphael, Michel Angelo and Leonardo da Vinci as the end of a great school of painters; but our forefathers were inclined to regard them as the beginning of a great school. Their successors, men like Annibale Carracci (1560-1609), Domenichino (1581-1641) and Carlo Maratti (1625-1713), were at one time esteemed as far greater masters than they are today."

Commenting on Zampieri's nickname, "Bue," meaning the Ox, Professor Mather observes that "it took character to play the ox amid the febrile sprightliness of the Catholic Reaction. His gravity is marked also in his color work. He forsakes the old decorative conventions of the Renaissance and works in olive and silvery tones which suggest in a generalizing way the coolness and freshness of nature. Above all, Domenichino is not facile like most of his contemporaries, but studious, dilatory and considerate. At times he yields to the prevailing sentimentality, but usually he is both spontaneous and reticent. He seldom insists, but candidly lets the picture be seen."

Apropos of the relations between Domenichino and Poussin, Esther Sutro, in her study of the French painter, tells of his meeting with Domenichino. It seems

***P**ROOF that Domenichino delighted in painting scenes of violent contrast is to be had by comparing this idyllic representation, "David as King," to his somewhat horrible "Martyrdom of St. Agnes," in the Gallery of Bologna. Himself a chronic victim of misfortune, the gentle, long-suffering spirit of the painter is in the face of David as he finds solace and abstraction in his harp-playing. The presence of the two children, one holding an open music book before the king, and the other penning a song-score in a second book, are happy pictorial thoughts, as is the serene stretch of landscape seen through the open window. Distinguishing this painting is its great clarity both of figure construction and composition—a quality that also distinguishes many other works of this martyr to his art.*

that about 1625-6, when all the art students in Rome were flocking to San Gregorio on the Coelian to copy the newest masterpiece of the then popular Guido Reni, the chapel adjoining, where there hung a painting by Domenichino, was deserted save for one student who recognized the superiority of the work, and set his easel up in front of it. The student was young Poussin, newly come to Rome to

perfect his art. He drew the attention of others to the neglected picture, and his enthusiasm seems to have been communicated to Domenichino, who visited the chapel one day to watch the student copying his work. They fell into conversation, with the result that Poussin became a pupil of Domenichino.

Some discredit this story, and maintain that the two artists were introduced by Cardinal Barberini, and that the sympathy felt by Poussin for Domenichino, who was plagued with mis-

fortunes, accounted for the friendship that sprang up between them. These misfortunes seem to have consisted of the enmity of some of his contemporaries.

As though his tribulations in Rome were not severe enough, an ill fate led Domenichino to take up a residence in Naples about the year 1640, with the idea of establishing a school. This idea was anything but popular with certain Neapolitan painters, who soon broke the spirit of Domenichino, even turning him against the wife with whom he had lived on terms of ideal affection. "Presumably," says Mather, "the barbarous Neapolitans would have done about the same thing to any visiting artist, but doubtless they turned the screw a bit harder upon a gentle idealist who brought into their realistic stews the afterglow of a Montagna or a Cima." He died in 1641.

DAVID AS KING



DOMENICHINO (1581-1641)
II Samuel

Courtesy Maison Ad. Braun & Cie.
Louvre, Paris

FRANK DICKSEE



FEW English painters have been more to the art manner born than Frank (christened Francis Bernard) Dicksee, who practiced the art of draughtsmanship before he became acquainted with reading, writing and arithmetic. His father, Thomas Francis, and his uncle, John Robert Dicksee, were both painters of considerable distinction, the latter having been born in the year that the Royal Academy was chartered, and yet being on record as an exhibitor at its hundred and thirty-seventh exhibition in 1905. The former, Thomas Dicksee, had his first picture in the Royal Academy in 1841, and during the next fifty-five years he exhibited sixty-six pictures, prior to his death in 1896. In fact, the exhibition record of the Dicksee family is remarkable and probably unrivalled,—Thomas Dicksee, his son Frank, his daughter Margaret, and an artist nephew having shown 242 pictures at the Royal Academy alone, in addition to more than a hundred canvases at other London exhibitions.

Frank Dicksee was born in Fitzroy Square, London, in 1853, his father being a painter of independent means. The Dicksee home was the centre of an artistic colony and the scene of much entertaining. Frank Dicksee cannot remember when he began to draw, but his earliest essays were in copying book illustrations. At the age of sixteen his artistic inclination was so pronounced, as contrasted to his backwardness with books, that he was removed from school and devoted himself entirely to the study of art, in association with his father. At the end of a year he was admitted as a probationer at the school of the Royal Academy, and a year later, in 1871, he was granted a studentship. Recognition and honors came with fair rapidity. In 1872 he was awarded a silver medal for a drawing from the an-

tique; and three years later he triumphantly carried off the gold medal with the first of his notable religious paintings, "Elijah Confronting Ahab and Jezebel in Naboth's Vineyard." With this picture, Dicksee, in 1876, made his début as an exhibitor at Burlington House, and it found a ready purchaser in a London publisher, who was the source of many subsequently lucrative commissions.

THE Judgment of Solomon" has never been better illustrated than in the case of the two women who taxed the wise king's understanding of human nature to determine which of them was the mother of the live child and which the mother of the dead one. "And the king said, Bring me a sword. . . . Divide the living child in two, and give half to the one, and half to the other." The swordsman is preparing to execute the royal command, when the mother of the live child beseeches Solomon to spare the infant at any cost. The false mother's wry expression of defeat is one of the finest touches in this eloquent canvas.

Dicksee had previously exhibited two pictures in water color at the Suffolk Street Galleries, the first of which, "What Might Have Been," exhibited in 1872, was bought by the late General Sir Pomeroy Colley, who lost his life in the famous charge up Majuba Hill.

Dicksee attracted the attention of Frederick Leighton at the Academy school, and despite their disparity of ages, a friendship

was begun that lasted until the death of Lord Leighton, the first British painter to be elevated to the peerage, in 1896. Like Leighton, Dicksee executed illustrations and has been a voluminous contributor of pictorial work to *Cassell's*, *The Cornhill*, *The Graphic* and other English periodicals.

Looking backward one surmises that the wide popularity enjoyed by Leighton and his younger contemporaries, including Dicksee, was related to the revival of interest in antiquity and archaeology which, beginning in the reign of Queen Victoria, has continued undiminished to this day. Elected to the Royal Academy in 1881, even his early pictures attested his power and versatility, respectively, showing him apt in Biblical illustration, decorative design, poetic illustration and portraiture—qualities that were none the less pronounced in his fine contributions to a folio illustrated Bible, illustrated by twenty-six noted artists, and exhibited in 1901. "The Judgment of Solomon" was one of the subjects.

THE JUDGMENT OF SOLOMON



SIR FRANCIS DICKSEE (1853-
I Kings III

Courtesy Current Literature Publishing Co.

BENJAMIN WEST



PRIOR to the Declaration of Independence in 1776 there were neither painters nor sculptors in America. People ate and drank, hewed and built and ploughed, and multiplied. But a rod of iron was esteemed of more value than the finest statue, and a bolt of good cloth was prized more highly than a canvas by Michel Angelo or Raphael. The rank and file of people

were poor, and far too much occupied in making a livelihood to trouble themselves about problems of color. Moreover, art was frowned upon by the Quakers, of whom there was an influential proportion in the original colonies. As Muther observes, in his "History of Modern Painting," it was only when the dollar began to display its might that enterprising portrait painters, who had failed in Europe, occasionally crossed the ocean to enlighten the New World with their dubious art.

Incited by these stray artists, a few young men of American birth cherished the ambition to make painting their profession, but, since the early fathers were not disposed to encourage them financially, it was necessary for them to develop abroad. Thus we find Benjamin West, the first artist born in America, going to Europe at the age of twenty-one and establishing himself as a painter of such distinction as to be one of the founders of the Royal Academy, of which in the course of time he succeeded Sir Joshua Reynolds as its second president.

West was born at Springfield, Pennsylvania, on October 10, 1738. Oddly enough, in view of the attitude of the Friends toward art, West was of Quaker parentage, his grandsire on the maternal side being intimate with William Penn. His father was a country merchant, and Benjamin was the youngest member of a large family. The house in which he first saw the

light is still standing on what is now the campus of Swarthmore College.

Quaint stories are told of his youthful talent; how he made his own brushes, the family cat supplying the hair, and gained his first knowledge of mixing colors from the Indians. A Philadelphia merchant saw some of his juvenile sketches and sent the boy a complete painter's outfit, together with a set of engravings by Grave-

lot. Immediately upon receipt of this windfall, Benjamin forgot to go to school one day and painted a picture that combined two of the engravings. Sixty-seven years later this picture was exhibited in a London gallery along with West's celebrated painting, "Christ Rejected."

On coming of age, West removed to New York; and finally, in 1760, he went to Italy to study the Renaissance masters whose

works are in the Vatican.

Encouraged by Sir Joshua Reynolds, whom he had met in Italy, West went to London in 1763. His success was assured by a painting he did for the Archbishop (Drummond) of York, who obtained for him the royal patronage and a commission to decorate the royal chapel at Windsor. In his "Death of General Wolfe" West discarded the convention of painting figures in a modern battle clothed in Greek and Roman costumes, though Reynolds and Archbishop Drummond strove to dissuade him. Sir Joshua subsequently retracted his objections and admitted West to be right, proclaiming the change as an epoch-making innovation. He produced more than four hundred canvases.

In 1817 West lost his wife, with whom he had eloped in his Philadelphia days, with the assistance of Francis Hopkinson, a signer of the Declaration of Independence, William White, first Bishop of the Episcopal Church in America, and Benjamin Franklin. In 1820 he followed her, and was buried in St. Paul's, London.

IN his "Solomon and the Queen of Sheba"

Benjamin West executed one of his few undisputed pictures of the first order. His handling of lights and shadows is particularly effective, and betrays something of the chiaroscuro magic of Rembrandt, to whom the American painter evidently had given deep study. Observe how the light is thrown in a blaze on the Queen of Sheba and her attendants in the foreground, and with appropriately lessened intensity upon the enthroned Solomon in the distant background. This arrangement is the key to the Rembrandtesque secret of filling a great room with a living, breathing congregation in shadow.

SOLOMON AND THE QUEEN OF SHEBA



BENJAMIN WEST (1738-1820)
I Kings X

Worcester Art Museum
Worcester, Mass.

WILLIAM BLAKE



AM more famed in Heaven for my work," William Blake once wrote to a friend, "than I could well perceive. In my brain are studies and chambers filled with books and pictures of old, which I wrote and painted in ages of eternity before my mortal life; and those works are the delight and study of archangels. Why, then, should I be anxious about the riches or fame of mortality?" This was written from the English seaside village of Felpham, where Blake lived from 1800 to 1803, supported mainly by commissions for pictures from a London art patron who "went on nearly thirty years buying Blake's water-colors, along with what the artist termed tempera-pictures or frescos; for oil, after a few experiments (dictated, as he said, by demons such as Titian and Correggio), was a vehicle which he utterly eschewed . . . a 'villany' for which he held Rubens or Van Dyck accountable." In another letter we find Blake saying that in the country "I have re-collected all my scattered thoughts on art, and resumed by primitive and original way of execution in both painting and engraving, which, in the confusion of London, I had very much lost and obliterated from my mind."

While residing at Felpham, Blake was arrested for forcibly ejecting a trooper of the Royal Dragoons from his garden. He was tried on the charge of assault and using seditious language, but was honorably acquitted.

Blake was the victim of many unscrupulous fellow artists and of dishonest dealers—also of hallucinations. In him imagination was carried to an extreme, though he was a visionary in the best sense. His ability to see that on which his thought concentrated was so abnormal that often he could draw portraits of heroes, kings and bygone worthies while his friends looked on. One of them, a contemporary land-

scape-painter of merit named Varley, encouraged Blake to make sketches of his frequent nocturnal visitants. Gilchrist records: "Varley sitting by, awake or drowsing, would say, 'Draw me Moses,' or David; or would call for a likeness of Julius Caesar, or Cassibellaunus, or Edward the Third, or some other great historical personage. Blake would answer, 'There he is!' And taking paper and pencil

TO a visionary like Blake, the miraculous appearance of "a chariot of fire, and horses of fire" that bore Elijah "up by a whirlwind into heaven," was a particularly appealing subject to depict. His illustration is of Elijah and Elisha at the moment when the latter sees his father borne away, and in seeing the strange transference is rewarded with "a double portion" of his father's spirit, Elijah having promised, "If thou see me when I am taken from thee, it shall be so unto thee." The awfulness of the spectacle is indicated by the attitude of Elisha, whose head is bowed as under an insupportable vision.

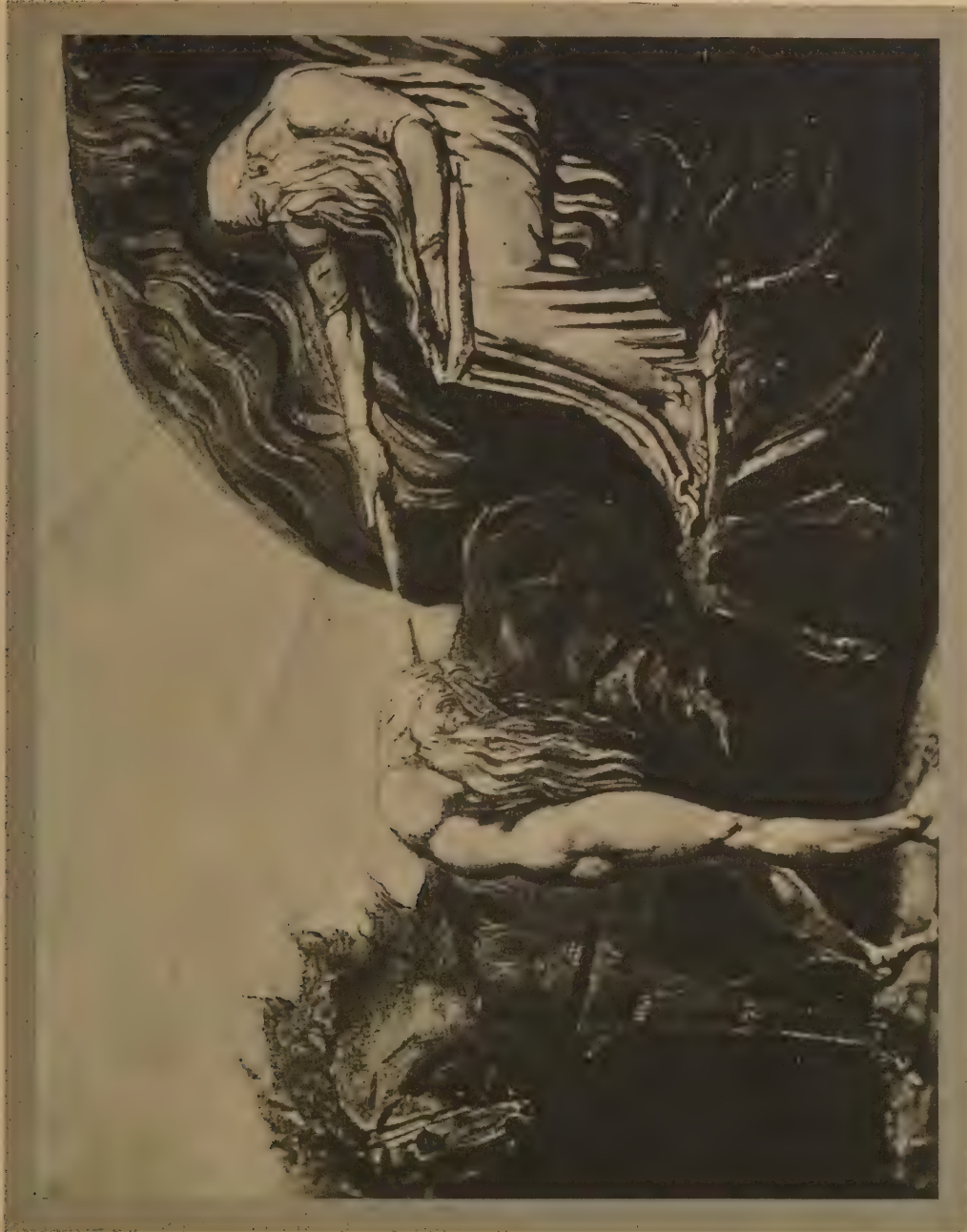
would begin drawing with the utmost alacrity and composure, looking up from time to time, as though he had a real sitter before him; ingenious Varley meanwhile straining wistful eyes into vacancy, and seeing nothing, though he tried hard, and long expected to be rewarded by a genuine apparition." It was thus Blake drew a ferocious figure, half human, half insect, called the Ghost of a

Flea. When the phantasm would change its pose from side to full front, he drew the blood mouth of it on the margin, and when it turned back he went on drawing it in profile, later finishing the picture.

The last four years of his life Blake and his wife passed in a small apartment in Fountain Court, Strand, consisting of two ground-floor rooms, one of which was a living-room for all purposes—working, studying, cooking, dining, sleeping. He seems to have been happy, though frequently his wife would place an empty platter before him at mealtime as a reminder for him to paint something that would sell.

A few days before his death, in August, 1827, it is related, "Blake composed and uttered songs to his Maker, so sweetly to the ear of his devoted wife that he, looking upon her most affectionately, said, 'My beloved, they are not mine! No, they are not mine!'" Just before he died, he began singing of the things he saw in Heaven. His grave in Bunhill Fields Cemetery is unmarked by any memorial, and cannot now be traced.

ELIJAH AND THE FIERY CHARIOT



WILLIAM BLAKE (1757-1827)
II Kings II, 11

Collection W. Graham Robertson, Esq.

THEODORE CHASSERIAU



BRIEF and brilliant was the career of Theodore Chasseriau, who flashed across the heavens of art like a meteor in the early part of the nineteenth century, first as a devotee of form, as interpreted by his master, Ingres, and afterwards, like Delacroix, as an enthusiastic lover of sunshine and the clear light of his native West Indies. Chasseriau was born in 1819, at Samana, on the island of San Domingo. His father was a man of adventurous character and picturesque career, whose later years were passed as French consul at Porto Rico. At the age of ten Theodore announced his desire and intention to be a painter, and a number of his canvases are in existence that were painted before he was fifteen years old. At that age he went to Paris and entered the studio of Ingres, under whom he studied for two years, until the master was called to direct the Villa Medici in Rome.

Chasseriau seems to have been unable to accompany Ingres to Italy because of the expense. Remaining in Paris, however, he received early and profitable recognition, sending to the Salon of 1836 a "Return of the Prodigal Son," which won a medal and helped to establish him as a painter in the French capital. Three years later his "Susanna," now in the Louvre, was exhibited at the Salon and showed Chasseriau to be anything but an orthodox pupil of Ingres.

"He has not the least understanding of the ideas or the changes that have entered into art in our time, and knows absolutely nothing of the poets of recent days. Our ideas do not in the least correspond." In these words Chasseriau has himself pointed out what it is that distinguishes him from Ingres.

Unfortunately his production was very limited, the number of canvases attributed to him being less than a hundred. This was due partly to a natural indolence and partly to a fondness for social diversions. Personally a very elegant, *blasé* gentleman, he early plunged into the whirlpool of Parisian life, and despite his remarkable ugliness, his black, piercing eyes seem to have made him a boudoir favor-

ite, and he dissipated his energies so rapidly that he broke down altogether at the age of thirty-six. Indeed, "the amorous and sensual nature of Chasseriau led him into many liaisons, of which one was long and celebrated. An admirable sketch of Alice Ozy remains as a reminder of it." His love of women, combined with an intermittently intense application to work, were without doubt the reason for the premature death of this greatest of creole painters, who, after a brief illness, died in Paris, in 1857.

Considering his influence upon his contemporaries, notably Moreau and Puvis de Chavannes, it is strange that the fame of Theodore Chasseriau has not spread wider over the world. Of him Gautier says, "Other artists have been purer, broader, more explicit, but none has ever possessed a stranger fascination than Chasseriau. . . . His heads have always a morbidly strange expression of nostalgic languor, a sad voluptuousness, a mournful smile, a mysterious gaze into infinity. We have seen them in dreams of a far-off country, at some indefinite period of time, amid strange cities, or in forests of unknown vegetation. One would think them captives of another world brought into our civilization, clad in striped garments, sparkling with barbaric jewels, and resistant, like caged gazelles, with attitudes of wild grace."

In this picture of "Esther preparing to meet King Ahasuerus" the creole artist, Chasseriau, has painted an exotic conception of Esther, the rival and successor to Queen Vashti in the favor of Ahasuerus. Vashti, having refused to wait upon the king, "wearing the crown royal, to shew the people and the princes her beauty," was banished, and among all the maidens who were sought to supplant her, it was Esther, niece of Mordecai, upon whose head "Ahasuerus set the royal crown, and made her queen instead of Vashti." At the time it was first exhibited, at the Paris Salon of 1842, this small canvas created something of a sensation, in that the artist had not sufficiently idealized the great beauty of the girl the Old Testament celebrates. Its praises were eloquently sung, however, by Gautier and Victor Hugo, and are still being sung.

ESTHER PREPARING TO MEET AHASUERUS



THEODORE CHASSERIAU (1819-1857)
Esther II, 13

*Courtesy Maison Ad. Braun & Cie.
Collection of Arthur Chasseriau*

WILLIAM BLAKE



WHEN a young man, William Blake succeeded in mastering Greek and Latin by himself, and although he declared his disapproval of education in general, he began to study Italian at the age of seventy, while he was at work upon his great Dante series of drawings. Having a mind of imagination all compact, he seems to have foreseen some of the crippled and deformed things accepted as art since his time. "I see everything I paint in this world," he writes, "but everybody does not see alike. To the eyes of a miser a guinea is far more beautiful than the sun, and a bag worn with the use of money has more beautiful proportions than a vine filled with grapes. The tree which moves some to tears of joy is in the eyes of others only a green thing which stands in the way. Some see Nature all ridicule and deformity, and by these I shall not regulate my proportions; and some scarce see Nature at all."

Despite the wild, yet never meaningless, attacks Blake made on certain artists (such as Titian, Correggio, Rubens, Reynolds), "in conversation he was anything but sectarian or exclusive, finding sources of delight throughout the whole range of art, while, as a critic, he was judicious and discriminating." To a patron he was capable of writing about himself: "... The works I have done for you are equal to the Carracci or Raphael (and I am now some years older than Raphael was when he died), or else I am blind, stupid, ignorant and incapable." Execution he once called the chariot of genius; and never did that charioteer reveal himself in more unmistakable guise than in the handiwork of Blake. As W. M. Rossetti observes, "To see one of his finer tempera or water-color pictures, or one of his partly color-printed, partly hand-colored engraved designs, or of his designs engraved by himself on the

ordinary system, is a new and intense experience."

In a prospectus which he issued in 1793 Blake spoke of having "invented a method of printing both letterpress and engraving in a style more ornamental, uniform and grand than any before discovered." His color-worked engravings have greater strength and depth than the water colors, and are in numerous instances most forcible,

not only in idea but in execution. Of his uncolored engravings, the Job is in some points of view his masterpiece.

Next after his powers of imagination, awe-inspiring at times, and after Blake's masterly reproduction of the human form, as expressive of energy, aspiration, ardor and all of the divine or demoniac in man, Rossetti would place the treatment of light, and

especially of flame, as Blake's highest distinction in art; although "his mastery over color likewise, in certain vivid combinations of simplicity and of intensity, is very marked and admirable. Clearly Blake was born, like every other great artist, with the seeing eye—with the power to discern appearances rapidly, vividly and intensely, and to reproduce them at once if in demand, or to store them up for future use. Many things that he saw he loved, and he painted them masterfully or tenderly."

Of the difference between a bad and good artist, Blake himself observed that "the bad artist *seems* to copy a great deal, and the good one *does* copy a great deal. . . . Invention depends altogether upon execution or organization. As that is right or wrong, so is the invention perfect or imperfect. Michel Angelo's art depends upon Michel Angelo's execution altogether."

Blake protests that he does not condemn Rubens, Rembrandt or Titian because they did not understand drawing, but, strange to say, because "they did not understand coloring."

***I**n this picture Job is shown complaining to God, after suffering many sore trials and tribulations. "What is man that Thou shouldst try him every moment?" Present with Job at the time are, in addition to his wife, who has vainly besought him to "curse God, and die," Eliphaz the Temanite, Bildad the Shuhite and Zophar the Naamathite. Time and again they have tried Job's patience, until he exclaims, "How long will ye vex my soul, and break me in pieces with words?" The figures in this print, made in 1792, and measuring about 14 by 20 inches, are the largest that Blake ever engraved.*

JOB'S COMPLAINT



WILLIAM BLAKE (1757-1827)
Job III, 1

Collection W. Graham Robertson, Esq.

CHRISTOFANO ALLORI



AD Christofano Allori painted only one picture, that of "Judith and Holofernes," he would still be reputed "easily first among the Florentine artists, in his mastery of technique and coloring." And Charles Blanc goes on to observe, "Allori excelled in delicacy of execution, but he was withheld by a certain fastidiousness from completing many of his pictures." Less than twenty canvases by him are known to be in existence, and he is believed to have painted less than fifty pictures in his lifetime of forty-four years.

Christofano Allori was born at Florence in 1577, the son of a painter, Alessandro Allori, well known in his day, who, in turn, was a nephew of the old Florentine master, Bronzino.

Christofano first studied under his father, but while still in his nonage he became impatient of the influence Bronzino had on his sire and teacher, and made the fact public by calling his father "a heretic in painting," to the great scandal of Alessandro. As a result Christofano became a pupil of Pagani, and his defection filled with bitterness the declining days of the elder Allori. The father's death in 1607 at least put an end to the family quarrel, and left Christofano unhampered in his rebelliousness against a style of painting that had originated with Michel Angelo, but had greatly degenerated in the hands of lesser artists. About it was a violence of pose that is nowhere observed in the work of Christofano, who, at the age of thirty, had already become a painter of considerable note in Tuscany, and was known as Bronzino, the younger.

Apropos of his fastidiousness, it is related that when Allori was once painting a picture of St. Francis he took for a model a Capuchin monk whom he made pose for six hours on fifteen consecutive days in order that one eye might be painted to the artist's satisfaction. So dissatisfied was he indeed

with his work that he allowed himself to be influenced by palpably inferior contemporaries, such as Cigoli, for instance—another deserter from the studio of old Alessandro—who went to Venice to study Correggio, Baroccio and others of the Venetian school, and revealed to the Florentines a new language of color. Even through a second-hand acquaintance with Correggio, however, Allori was inspired to soften his brush-work,

and in copying the copy of a Magdalen by that master "he forgot forever the dry austerity of Bronzino."

Allori was a man of passionate nature and of a pleasure-loving disposition. A good horseman, a graceful dancer, an accomplished musician, he spent much time in social adventures that, in the interest of his art, might have been better employed. Indeed, his frequent sur-

render to such dissipations proved his undoing. Baldinucci relates that, becoming infatuated with a beautiful Florentine girl named Mazzafirra, Allori spent his last years "under the spell of this enchantress, whose whims were sometimes his joy but were more often his sorrow. Of a morning she would receive him with her heart on her lips; and that evening she would not so much as speak to him. Moreover, she was fond of luxury and costly diversions, and Allori's inability to humor her in such matters kept him in a fever of jealousy and rage. . . . Thinking to avenge himself through his art, he perpetuated the memory of his sorrow and his shame by painting his mistress as Judith and himself as Holofernes, in the greatest of his pictures."

Such is the story which M. Blanc questions, saying, "The head of Holofernes can hardly be the portrait of Allori. It is a mask essentially idealized and broadly drawn in the Florentine manner. . . . As for the Mazzafirra, if she was as beautiful as she is painted, she must have been adorable; and in the presence of that paragon of women, victorious, resplendent, the mad passion of Allori is completely understood."

JUDITH WITH THE HEAD OF HOLOFERNES



CHRISTOFANO ALLORI (1577-1621)
Apocrypha

*Courtesy Maison Ad. Braun & Cie.
Pitti Gallery, Florence*

BRITON RIVIÈRE



BRITON RIVIÈRE has been called the greatest English animal painter since Landseer, and by many he is regarded as superior to Landseer. Lions and geese, royal tigers and golden eagles, stags, dogs, foxes, cattle, he has painted them all, and with the mastery which betrays the presence of genius. Among animal painters he stands alone in his power of conception and his fine poetic vein, uniting in all his pictures the greatest simplicity with immense dramatic force. As Professor Muther says of Rivièrè, "By him the character of animals is magnificently grasped, and he never forgets that beasts of prey are usually quiet and peaceable, only now and then displaying their savage nature. Moreover, he never attempts to represent animals performing a masquerade of humanity in their gestures and expression, as Landseer often did, nor does he transform them into comic actors. He paints them for what they are, a symbol of what humanity was once itself, with its elemental passions and its natural virtues and failings."

Among animal painters Briton Rivièrè is almost alone in resisting the temptation to give the lion a consciousness of his own dignity, the tiger a consciousness of his own savagery, the dog a consciousness of his own understanding.

Born in London in 1840, Rivièrè was descended from a French family which found its way into England after the revocation of the Edict of Nantes, and he is one of those painters—so frequent in English art—whose nature developed early: while he was still a schoolboy he drew and painted animals with considerable power; at fourteen he left school and, devoting himself to art, exhibited in the Academy when he was eighteen; painted as a Pre-

Raphaelite between the ages of eighteen and twenty-two, and graduated from Oxford at twenty-seven.

In his youth he divided his time between art and scholarship—painting pictures and studying Greek and Latin literature. Thus he became a painter of animals, having also an enthusiasm for the Greek poets, and he has stood for more than a generation as an uncontested lord and master on his own peculiar ground.

DANIEL is here shown with his back deliberately turned upon the lions while gazing upward toward King Darius, who has come to learn whether Daniel has survived the night among the lions. The Prophet says: "My God has sent His angel, and hath shut the lions' mouths, that they have not hurt me: forasmuch as before Him innocency was found in me; and also before thee, O king, have I done no hurt." How excellently the painter has executed these lions in their every movement and look! Curiously ignoring Daniel, their gaze is fastened upon the face of the king peering down into the den. It is early morning, and the sunlight streaming into the den is handled in a most effective manner to bring out the dramatic values of the picture.

Among his more intimate friends Briton Rivièrè had the good fortune to number the late Dinah Muloch Craik and her husband, a well-known London publisher. While Craik was giving the artist valuable introductions, his wife—a popular novelist—had him employed to illustrate her stories. In this way he was engaged to make the drawings for American editions of several of her novels, as well as for numerous verses. Between 1868

and 1871 he was a regular contributor to *Punch*. Rivièrè would do his illustrations on wood with a brush, working mostly by lamp light, while his wife read aloud to him. As a rule he employed no models. His style of drawing was strongly influenced by Sir John Millais.

If his illustrative work was done in the evening, his painting was done entirely in the morning, we are told. His afternoons were devoted to reading and recreation. As an artist Briton Rivièrè is distinguished by his sympathy with animals, his sense of color, unerring directness of conception and fine vein of poetry.

It was in 1872 that Rivièrè exhibited his great picture of "Daniel" in the den of lions, followed six years later by "Persepolis," which many consider his masterpiece, and which makes the appeal of a page from the philosophy of history, with its lions roaming majestically amid the moonlit ruins of a past civilization.

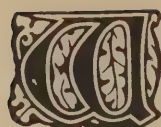
DANIEL'S ANSWER TO THE KING



BRITON RIVIÈRE (1840-1920)
Daniel VI, 21

Courtesy Taber-Prang Art Co.

JOHN SINGER SARGENT



WITH the death in London on April 15, 1925, of John Singer Sargent it ceased to be possible to speak of this great American artist who was so little in America as the "only living old master." His was an old New England family identified with the fishing port of Gloucester, Massachusetts, and his forbears were maritime merchants and sea captains.

Sargent himself was born in 1856, in Florence, Italy, and his early years were spent amid the palaces, churches and galleries of that historic city. Later he studied in Germany, and at nineteen he turned up, a shy youth, in the Paris atelier of Carolus Duran, the most fashionable painter of his time, with a sheaf of sketches which included work in oil, drawings of many sorts, copies of old masters—a remarkable record of juvenile accomplishment.

Duran pronounced them good—and Sargent became so assiduously his pupil that in 1877 he exhibited in the Salon a portrait of the master in which the master was outdone. Amazing as was his youthful facility, his youthful industry was likewise prodigious. From Paris Sargent went to Spain and fell under the influence of Velasquez—an influence from which he never entirely escaped. Returning to the French capital he at once began to make a stir, winning a medal in the Salon of 1881. He kept on painting and exhibiting, but French criticism beginning to overbalance French appreciation he took up a residence in London in 1884, and resided there for the rest of his life, engaged mainly in portrait painting.

There seems to be a general agreement that Sargent had an uncanny gift for character-revelation in his portraits. There is the story of his painting of a person

whose ailment a famous medical specialist had been unable to diagnose. Looking upon the patient in the mirror of his Sargent portrait the physician perceived at once what was the matter and predicted the end, which was not far off. There is another about a New England small town mayor who indulged the soaring ambition of having his portrait painted by Sargent, and who vaingloriously hung the canvas in his dining-room.

His fellow townsmen came in to see—and laughed. They saw his honor as he was. The mortified dignitary arranged with a burglar who providentially came before him the next day as he sat as magistrate, to break into his house by night and purloin the picture. Of his sincerity, which has been no less ardently championed by his admirers than questioned by his detractors, this tale is told. Sargent was once painting a certain lady in a manner that caused her

friends to protest. Obliging the painter scraped her out and painted her over. She was exactly the same. He scraped her out again and once more painted her. Still she was the same.

Sargent's first visit to his native land, as America always was to him, was in 1876, when he was twenty years old, and it was about fifteen years later that he came to do the murals for the Boston Public Library—the famous "Prophets." His choice of a religious subject was surprising. These murals were completed in 1894.

Of the decorations entitled "The Church" and "The Synagogue," the second caused such offense that the Legislature of Massachusetts in 1922 passed a bill ordering it removed. Subsequently the courts denied the validity of the legislative act. It appeared that the idea of the two pictures was to show Christianity triumphant and Judaism defeated.

JEREMIAH, JONAH, ISAIAH, HABAKKUK



JOHN SINGER SARGENT (1856-1925)

*Copyright Boston Pub. Lib. Employees Benefit Assn.
Boston Public Library*

JOHN SINGER SARGENT



MEASURED in terms of pure painting John Singer Sargent is regarded by critics of authority as a modern master comparable to the great leaders in the historic periods. Royal Cortissoz sees in him "the single American outstanding type of genius governed by complete technical authority." His career had a kind of romantic splendor about it, for it was begun in almost dramatic brilliance, and that brilliance persisted over a long period. In all the picturesque annals of the studio there is nothing quite like it until we pause upon the lives, say, of such men as Rubens and Van Dyck. Sargent drew with great force and precision. His portraits, when he was in the mood to make them, are merciless in their truth. He was not always in the mood, and latterly, in fact, he is said to have come fairly to hate the routine and various irritations of portraiture. To a visitor in his London studio he once declared in a half-amused, half-wrathful outburst, that he would paint no more portraits after he had once disposed of those he was engaged upon. "Women don't ask you to make them beautiful," he said, "but you can feel them wanting you to do so all the time." Nevertheless he went on painting portraits, even while he wanted most of all to be a mural decorator, and his paintings of the "Prophets" in the Boston Public Library reveal with what devotion he pursued this great interest in his life. "They do hardly more than that," says a discerning critic. "Though they contain some superb episodes, they do not as a whole affirm his genius in an absolutely convincing manner. The peculiar constructive aptitude which is essential to the decorative designer working against an architectural background was for some occult reason denied him."

OF Sargent's great decorative figures of the Hebrew "Prophets," in the Boston Public Library, the minor ones, notably Zephaniah, Joel, Obadiah and especially Hosea, have won universal praise. In them Sargent came nearest to achieving his life-long ambition to be as good a mural decorator as portrait painter. Nevertheless, "It is difficult to think of the frieze of the prophets as the work of the artist who painted the subsequent decorations in the same building, in spite of the fact that no other painter could be associated with either series." During a heated controversy over his Boston Public Library murals in 1923-4, particularly of "The Synagogue," it narrowly escaped destruction when it was bespattered with ink.

A master of water color, it was his habit in Italy, in the Alps, in the Holy Land, everywhere, to make innumerable travel notes. Working in oils, these were often but stepping stones to compositions of serious import. He could make a Venetian street scene or interior, a Spanish courtyard, a Florentine villa live again in glittering beauty. That was his function—to reproduce in enchanting form the

picturesque charm of the visible world. Sargent was no dreamer. It was not habitual with him to draw upon his imagination. But in registering tangible facts he was proficiency itself, adding to his record of the fact a beguiling note of style. "He never in his life deliberately romanticized a theme, but he was too much of an artist ever to leave it exactly as he found it. The truth painted by Sargent was always truth raised to a higher power, made more

interesting through the beauty of his art." Sargent was an eager reader, an enthusiastic lover of music, and an indefatigable student of human nature. He painted the notabilities of the world, and in so doing acquired rare intellectual insight. He was a cosmopolitan, at home anywhere. He painted with thought as well as with extreme dexterity, and the interest of the immense body of work he has left behind is not only aesthetic but psychological. Above all, John Singer Sargent was one of the most modest of painters. There is a pretty story of his watching a young art student at work upon a picture in a garden. Asked for some advice he gave it, almost diffidently, saying, in a deprecating way, that he remembered once painting a garden picture of his own, as though, of course, the student had not so much as heard of it. That was all that he could manage to say about the famous "Carnation, Lily—Lily, Rose."

ZEPHANIAH, JOEL, OBADIAH, HOSEA



JOHN SINGER SARGENT (1856-1925)

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Boston Public Library

MURILLO

BARTOLOMÉ ESTÉBAN MURILLO was left an orphan at a very tender age, in the care of a surgeon who had married his aunt. Soon afterwards he was

apprenticed to an uncle, Juan del Castillo, a painter of no great ability, in Seville, Spain, and young Murillo began his career as an artist. The uncle evidently was a better teacher than painter, for the pupil was soon

painting better pictures than his master. When the uncle went to live in Cadiz, Murillo was left in Seville to shift for himself, and for two years he struggled desperately for an existence. Seville was so overrun with painters at the time that only the pictures of the most celebrated brought anything like a remunerative price. As he haunted the market place in search of customers, Murillo had every opportunity of studying the features and characteristics of the street gamins of Seville who appear so

often and with such lifelike convincingness on his canvases. There was plenty of competition, even in this huckster atmosphere, as a great majority of the Sevillian painters exhibited their pictures on the streets and it was customary to bring brushes and colors to the stalls and alter canvases to suit the tastes of customers. The young artist was getting his education "in the university of hard knocks," and he missed no opportunity for self-improvement.

The turning point in his career came at the age of twenty-five when a former fellow-pupil of Murillo under Juan del Castillo returned from studying in Flanders and England bringing copies of several paintings by Van Dyck. These so fired the ambition of young Murillo that he determined to visit Rome. To obtain

the money necessary to carry out the project he acquired a quantity of linen, divided it into squares of different sizes, and painted upon them attractive saints, bright landscapes, groups of flowers, fruit and other subjects designed to attract ready purchasers. Then, without a word of his intention he set out on foot for Madrid, where he arrived footsore, penniless and with no friend to receive him.

THE Birth of the Virgin" was painted for the Cathedral of Seville when Murillo was thirty-seven years of age. Gautier has given this interesting appreciation of it: "In the center of the composition, the baby Virgin swims, as it were, in a cloud of light. An old woman, . . . raises the child from the cradle with a caressing gesture. But the most marvellous figure in the group is the young angel modeled, as it seems, from nothing—a rose-colored vapor touched with silver. She leans her adorable head—made with three brief brush strokes—over the Virgin, resting one delicate hand on her breast, the fingers nestling among the folds of her dress as if in the petals of a flower. Above the cradle a hovering glory of child angels illumines the room. . . . Half hidden in the shadow of the background, the bed of the mother may be vaguely distinguished."

But Murillo had courage, and he ventured to call on the greatest artist in Spain, Velasquez, a fellow townsman, and at that time court painter to Philip IV. Velasquez was so pleased with the personality of the young painter that he took him into his home. Three years later when Murillo, having abandoned the idea of going to Rome, returned to his native city of Seville the first thing he did was to accept a dubious commission which had gone begging among Sevillian artists to paint eleven life-sized figures for a

small Franciscan convent. Murillo grasped the opportunity to show what he was capable of doing, and spent three years at the work which, when finished, established his reputation. He had no trouble now securing commissions; and we presently hear of him marrying a wealthy noblewoman, and their home becoming the resort of the most distinguished society in Seville. The fame of Murillo grew correspondingly, and in 1670 the post of court painter was tendered him by Charles II. But Murillo had not been impressed by the honor once held by his friend Velasquez, and preferred his own independent seclusion in Seville.

It was while he was finishing a large picture for a church in Cadiz that the artist fell from the scaffolding and sustained injuries from which he never recovered.

THE BIRTH OF THE VIRGIN



MURILLO (1617-1682)

*Courtesy Maison Ad. Braun & Cie.
Louvre, Paris*

TINTORETTO



TINTORETTO is a nickname that has stuck through four centuries to the Venetian painter whose real name was Jacopo Robusti. His father was a dyer of silks. The boy helped his father at his trade, and was called "*il tintoretto*," the little dyer.

As a youth, Tintoretto amused himself at home by making charcoal sketches on the walls and coloring them with his father's dyes. This convinced the parents that the son was born to be a painter, and somehow the father managed to apprentice the boy to Titian, who at that time was without a rival in Venice.

Titian lived to see his pupil win recognition and even fame, but he never warmed to him. In fact he went out of his way to disparage him, and forbade him his studio. Undaunted, the young

painter opened a studio of his own, and, heedless of the rebuff, on the wall he painted this sign: "The drawing of Michel Angelo and the coloring of Titian." To combine the highest qualities of these great painters—two of the greatest that ever lived—was an ambitious undertaking for so young a painter, but Tintoretto recognized no limitations. In time he surpassed Titian in keenness of observation and could even outdo Michel Angelo in some respects, particularly in the speed with which he could turn out his canvases. Titian might shut him out of his studio, but he could not close the churches and palaces to him. There Tintoretto studied Titian's masterpieces, copied them and finally conjured from them their secrets. An indefatigable workman, he refused no commissions. His greatest desire was to give form and shape to the ideas that fairly swarmed in his imagination.

Tintoretto's is declared by Taine to have been "the most vigorous and prolific artistic temperament that ever existed. In savage originality and in energy of will

he resembles Michel Angelo. His brain fermented; his thoughts boiled; his thronging conceptions so tormented him that he was obliged to rid himself of them." In many cases he received no pay at all for his work, in others just enough to pay for his materials; but he seems always to have worked like a Trojan, and whether he was paid or not mattered little to him so long as he was creating.

TINTORETTO'S "*Presentation of the Virgin*" shows Our Lady ascending the steps of the Temple, at the top of which the high priest awaits the slight girlish figure in its gray dress contrasting with the blue sky beyond. Groups of women and children, ancients and idlers, ranged along the steps watch the scene. The Venetian staircase has been criticized as being too important for the actors, but the effect of the figures in shadow is so fine, the beauty of the women seated upon or ascending the steps so striking, and the figure of the Virgin so full of grace and simplicity that, whatever its defects, the picture remains to the glory of Tintoretto.

Tintoretto had a keen sense of humor, and many interesting stories are told of him. On one occasion when he was working on some sketches for his "*Paradise*" in the Ducal Palace he was interrupted by some distinguished visitors, one of whom inquired why he worked so rapidly, observing at the same time that Giovanni, Bellini and Titian had been deliberate and painstaking. "The old mas-

ters," Tintoretto replied, "had not so many to bother them as I have."

His aggressive nature and the speed with which he executed his canvases is illustrated by the following incident. "*Il Furioso*," as he came to be known, was invited with three other artists to submit designs for the ceiling of the refectory at San Rocco. Tintoretto took the exact measurements, and while the other artists labored over their sketches he finished his canvas and put it into place. When the time came to study the designs and award the commission Tintoretto's finished picture was found in place. His competitors were furious and the head of the Brotherhood displeased. Asked to explain, Tintoretto merely replied: "This is my method of preparing designs. I do not know how to make them in any other manner. All designs and models for a work should be executed in this fashion, so that the persons interested may not be deceived. If you do not think it proper to pay for the work and remunerate me for my pains, I will make you a present of it."

THE PRESENTATION OF THE VIRGIN



TINTORETTO (1518-1594)

Church of Santa Maria dell'Orto
Venice

DANTE GABRIEL ROSSETTI



DANTE GABRIEL ROSSETTI was the son of an exiled Italian patriot. He was born in 1828, in London, where his father was Professor of Italian at King's College, and a distinguished and original commentator on the works of Dante. So the youth of this Anglo-Italian painter-poet was spent in the atmosphere of Dante—the gloomy Florentine—and the world created by the mystical genius of the Italian Renaissance became his spiritual home.

At eighteen Rossetti became a pupil at the Royal Academy and even at that early age seemed to hold his friends under what is described as a peculiar hypnotic influence. He was tall and thin, always walked with a slight stoop; was reserved in manner and careless in appearance. The year of 1848 was an important one to Rossetti and to the development of art in England. He had formed a friendship with Holman Hunt, with whom he shared a studio, and through Hunt he became acquainted with John Everett Millais, his junior by a year, though already an exhibiting painter of promise. With these three young men—Hunt, Rossetti and Millais, aged respectively twenty-one, twenty and nineteen years—originated the movement known as the Pre-Raphaelitism—an emulation of the sincerity and love of truth that characterized the early Italian painters and gave way to artificiality after Raphael. The term originated as a nickname, somebody exclaiming when they had expressed a preference for the painters before Raphael to those who succeeded him, "Why then you must be Pre-Raphaelites." The title was adopted as an official label which fitly conveyed their aims which, as Sir William Orpen says, "were to paint nature with minute fidelity, and to regain the passionate intensity of the masters of the Renaissance."

It was at this time that Rossetti's fancy turned to Biblical subjects and he painted the picture called "The Girlhood of Mary Virgin."

As a working organization the so-called Pre-Raphaelite Brotherhood ceased to exist after two or three years. The members drifted apart, each painting in his own special manner; but its influence profoundly affected the art, especially the

decorative art, of England, and it is now recognized as one of the important movements in the history of painting.

As for Rossetti, his religious tendency soon suffered an eclipse and we find him passing under the spell of Dante, whose influence was to dominate the art of Rossetti for the rest of his life. Undoubtedly his greatest picture is "Dante's Dream."

After his first exhibition of Bible pictures

THE Girlhood of Mary Virgin" was Rossetti's first oil painting. It was done when the artist was only twenty years of age. The Virgin is seated at an embroidery frame copying a white lily, under the direction of her mother, St. Anne. Rossetti's sister, Christina, was the model for the Virgin, and his mother for St. Anne. The picture is full of delicate sentiment and its dominant idea is unmistakable, "the Virgin advances in purity until fitted to become the bride and mother of Deity." Outside the room a dove rests, and in the garden is St. Joachim, the Virgin's father, training a vine, the tendrils of which form a cross.

Rossetti exhibited publicly only once again, in 1856. After that he worked in seclusion for his friends and the friends of his friends. One of them was John Ruskin, the great critic and art patron, who agreed to buy, up to a certain amount, and at a mutually satisfactory price, any picture by Rossetti that struck his fancy. This arrangement ended only when the painter "could no longer brook the constant criticisms which Ruskin could not refrain from expressing." In 1860 Rossetti married Elizabeth Siddal, a milliner's assistant, who had sat for him with more or less frequency for ten years. Two years later this passionately loved woman died from the effects of an overdose of laudanum, and Rossetti laid a whole volume of poems in manuscript in her coffin, and retired to an old house at Chelsea and gave himself up completely to his dreams. Eight years later, under pressure from his friends, he caused the grave of his wife to be opened and took from it the manuscripts, which he published. The first edition was sold in ten days and numerous other editions followed.

THE GIRLHOOD OF MARY VIRGIN



DANTE GABRIEL ROSSETTI (1828-1882)

Owned by Mrs. Jekyll

FRA ANGELICO

IT is related of Fra Angelico, whose baptismal name was Guido and who was born at Vicchio, near Florence, Italy, in 1387, that being invited to breakfast by Pope Nicholas V he had scruples of conscience as to eating meat without the permission of his prior, not considering that the authority of the pontiff superseded that of the prior. Such was his simple earnestness of purpose. Guido probably would have been content to follow the profession of a painter alone had it not been for the great Italian preacher and scholar, Giovanni Dominici, a Dominican friar, who, early in the fifteenth century, established a monastery at Fiesole to which Guido sought and obtained admission at the age of twenty. A year later he changed his

name to Giovanni, being known as Fra Giovanni da Fiesole. It was not until after his death and beatification that he was called Angelico, the Angelic.

In the summer of 1435, Fra Angelico removed from the convent of his order at Fiesole, where he had painted the great "Coronation of the Virgin," now in the Louvre, to the newly renovated Convent of San Marco at Florence, which now contains his "Last Judgment," four great Madonnas and sundry other of his pictures. There, writes Langton Douglas, before the buildings were fairly completed, he began to decorate the interior walls of the convent, which in time became a perfect treasure-house of his works. The "Crucifixion," which Fra Angelico painted in the chapter-house, is the largest and one of the most important of his achievements. He painted frescos of the chief Dominican saints in the cloisters, and decorated the cloister corridors and walls of the cells with sacred subjects, principally scenes from the life of Christ. Thus occupied for a decade, Fra Angelico was summoned to Rome by Pope Eugen-

ius IV to decorate a chapel adjoining St. Peter's, which was razed less than a century later to make room for the great staircase of the Vatican Palace. At the age of sixty, he entered upon the crowning achievement of his life—the decoration of the Chapel of Nicholas V in the Vatican, on the walls of which he painted his famous frescos representing scenes from the lives of Sts. Laurence and Stephen.

FRA ANGELICO painted this "Annunciation" in the upper corridor of the cloisters of San Marco, Florence. Of it Taine remarks: "Such immaculate modesty, such virginal candor! By her side Raphael's Virgins are merely vigorous peasant girls." This painting reflects clearly the pious nature of the artist, who was diligently seeking in pictures like this to "express the inner life of the adoring soul." At eventide the Virgin is shown seated in an open loggia, reverently receiving the message brought by the angel who has just alighted and bows to her and designates her the chosen one of God.

Fra Angelico disregarded all earthly advantages, and strove to live in simple holiness. He labored continually at his paintings, but, Vasari records, would do nothing dissociated from things holy. "He might have been rich, but of riches he took no care; on the contrary, he was accustomed to say that the only true riches was contentment with little. He might have

commanded many, but would not do so, declaring that there was less fatigue and less danger of error in obeying than in commanding others."

Estimating Fra Angelico as an artist, Muther says that "when he does not leave his proper sphere, and the problem is to portray tender feelings, a great and silent joy of the heart, a holy ecstasy or tender sadness, his pictures have the effect of the silent prayer of a child."

It was his custom to abstain from retouching or improving any painting once finished. He altered nothing, believing, as he said, that such was the divine will. It also is affirmed that he would never take brush in hand until he had first offered a prayer.

In 1455, at sixty-eight, this good man and great painter died in Rome, in the historic convent of his order, Santa Maria Sopra Minerva, and was buried near the high altar in the convent church. At the command of Pope Nicholas his effigy was carved upon his marble tomb, together with an epitaph, in Latin, composed, it is said, by the pope himself, inspired by the virtues of the holy monk.

THE ANNUNCIATION



FRA ANGELICO (1387-1455)
Luke I, 28

Courtesy Maison Ad. Braun & Cie.
San Marco, Florence

MURILLO



MURILLO, who passed nearly all his life in Seville, Spain, and painted for conventual churches, hospitals and sacristies, had to paint the subjects that pleased the devout of his day and country, such as the "Immaculate Conception," the visions of the monastery cell, the mysteries and ecstasies of asceticism. Indeed, the subject of the Immaculate Conception

was painted so often by Murillo that he came to be known as "the painter of the Conception."

The one we reproduce was painted for a hospital in Seville. It was purchased by the French Government in 1852, from the Marshal Soult sale, for 586,000 francs. An anecdote is told of the manner in which the French Marshal commandeered this picture during his military occupancy of Seville. It had been hidden by the chapter of the Cathedral, but a

traitor informed Soult of its whereabouts and he sent to beg it as a present, hinting that if refused he would take it by force. Some years after, in Paris, the worthy Marshal was showing a wealthy connoisseur his collection, and pausing opposite a Murillo, said, "I very much value that specimen. It saved the lives of two estimable persons." An aide-de-camp who was standing near whispered, "He threatened to have both of them shot on the spot unless they gave up the picture." Of Murillo as a painter of ineffable figures, Justi observes that the Spaniard "had to depict what he had never seen; he had to wrestle for years with such a problem as how to paint successfully a human face set against a background of glowing light. But his critics shut their eyes to his marvellous mastery of the illustrative apparatus, asserting that his effects are purely materialistic, though hundreds of artists,

already forgotten or passing into oblivion, have produced precisely similar effects so far as the material outside is concerned." Critics are agreed that Murillo owes his artistic greatness, and his world-wide popularity, to the fact that he recognized the unique character and special charm of the human nature of southern Spain, adapted it to the palette and brush, and ventured to introduce it into paintings of

religious subjects. In doing this he was an originator of the first order. The Andalusian saints and Madonnas seen elsewhere might just as well have been painted in Naples or in Amsterdam. Like Rembrandt, Murillo recognized with the insight of genius that Biblical history and the legends of the saints could be best narrated in the dialect of the people.

To describe this artist as an improvisatore, who "paints as the bird sings," is to hit beside the mark.

"Few painters have so

well understood the art of pictorial composition or known so well how to charm the eye by gradations of light, skilful attitudes and adroit foreshortenings; few have calculated their effects more carefully." To M. Beulé, the only divisions evident in the art of Murillo are "those which mark his progress successively from a formative period, when to gain a livelihood he was hastily daubing bits of linen at the fair; a second, when he was developing his style by a study of the masterpieces in Madrid; and a third, when he finally became master of his individual talent. It would be a more exact description to say, simply, that one picture is badly composed and crude in color and design, that another is, on the contrary, vigorously painted, and that a third is rendered so that the outlines seem half lost in clouds." A "happy freedom from bonds" is everywhere evident in his works.

THE march of French armies throughout the Spanish peninsula in the days of the first Napoleon brought about an extension of the fame of Spanish art; for their retreating baggage-trains carried into northern Europe hundreds of priceless paintings. Marshal Soult was especially energetic in plundering southern Spain of its pictures, including this "Immaculate Conception" and other Murillos. The Marshal seized the objects, and carefully guarded the legality of their titles by forcing their owners to sign fictitious bills of sale. The trophies were transferred to Paris; and for many years afterwards the thrifty veteran derived a large income from selling them, one by one, to wealthy Englishmen. As a result the best Murillos are found today, not in Spain where they were painted, but in England.

THE IMMACULATE CONCEPTION



MURILLO (1617-1682)
Luke I

*Courtesy Maison Ad. Braun & Cie.
Louvre, Paris*

ALBERTINELLI



LT was both the fortune and misfortune of Mariotto Albertinelli, a distinguished, if not a great, painter of the Florentine school, to have been closely associated during most of his maturity with Fra Bartolommeo, to whose work his own is compared and not always to its advantage. Albertinelli, the son of a gold-beater, and born in 1474, was a year older than Bartolommeo, whose serious and gentle nature was in marked contrast to the gay and somewhat boisterous disposition of the older artist, but who, nevertheless, became his chosen and closest friend.

Associated in an apprenticeship that lasted six or seven years the two lads, feeling that they had nothing more to learn from their teacher, formed a partnership, rented a studio in common and became artists on their own account. Doubtless, ventures a biographer, they spent much time

in the Medici gardens, where Lorenzo the Magnificent, then ruler of Florence, had collected many valuable specimens of antique statuary, which were eagerly studied by the Florentine artists of the time; but "while Albertinelli gave his whole attention to copying these marbles, Bartolommeo studied also the works of Masaccio, of Filippino Lippi and, above all, of Leonardo da Vinci. His progress was rapid, and his influence over his friend in all matters pertaining to art, in spite of their different dispositions, was so strong that most of Albertinelli's work bears a strong resemblance to that of Bartolommeo."

Albertinelli appears to have been anything but fastidious in the choice of his pleasures, was a tavern frequenter and a sort of François Villon of Florence. He had as a protectress the wife of Pierre de Medici, whose portrait he painted, and for whom

he executed a number of pictures. The dissimilarity of his nature and that of his partner artist was forcibly shown at the time Savonarola, the renowned preaching friar and reformer, was predicting for Florence the doom of Sodom and Gomorrah. Among those who most ardently embraced his cause was Bartolommeo, one of his earliest adherents. Albertinelli, on the contrary, joined the opposing faction and openly scoffed at the Piagnoni, or Mourners, as the followers of Savonarola were derisively called. The rupture was of short duration, however, and before long the artists were again working in partnership.

The tide of popular feeling turned against Savonarola when Albertinelli and his friend were respectively twenty-four and twenty-three years of age. Although engaged on decorating the walls of a chapel adjoining the Hospital of Santa Nuova, Florence, with a great fresco of

THIS "Visitation" is regarded as the best of the works done by Albertinelli alone, other than in collaboration with his friend, Fra Bartolommeo. It was painted in 1503 when the artist was twenty-nine years old. The picture is notable for its coloring and for the expressive attitudes of the two women. It illustrates the passage in Luke I, 59-41: "And Mary arose in those days, and went into the hill country with haste, into a city of Juda; and entered into the house of Zacharias, and saluted Elisabeth. And it came to pass that, when Elisabeth heard the salutation of Mary, the babe [John the Baptist] leaped in her womb; and Elisabeth was filled with the Holy Ghost." The birth of John the Baptist preceded that of Christ by about six months.

the "Last Judgment,"—"a worthy prelude to the 'Disputa' of Raphael"—Bartolommeo, who had planned and drawn in the whole composition, left the remainder of the work to Albertinelli, and himself became a Dominican novice. So capably did Albertinelli carry the fresco to completion that "its faded and almost ruined remains, now removed to the picture-gallery of Santa Maria Nuova, offer one of the noblest and most impressive examples of monumental composition."

In 1509, or some eight years later, it is recorded that an "artist-layman" was introduced into the quiet monastery of San Marco, where Fra Bartolommeo, having concluded his novitiate, appears to have resumed painting. The "artist-layman" is known to have been Albertinelli. He died toward the end of 1515, in his forty-second year, preceding by two years the death of Fra Bartolommeo.

THE VISITATION



ALBERTINELLI (1474-1515)
Luke I, 40

Courtesy Maison Ad. Braun & Cie.
Uffizi Gallery, Florence

RAPHAEL



THAT Raphael, Michel Angelo and Leonardo da Vinci, three supreme masters of art, should have been contemporaries, living and painting literally side by side in the greatest days of the Italian Renaissance, is the most remarkable coincidence in that remarkable period. Raphael Sanzio, or Santi, was born on Good Friday of the year 1483 in the ducal city of Urbino, and died in Rome thirty-seven years later to a day, just before finishing his glorious picture of "The Transfiguration." All his life he seems never to have suffered any serious vicissitudes. His first teacher was his father, a painter of considerable talent, who early perceived in his son an artistic inclination, and the latter is reported by Vasari to have "greatly assisted his father in numerous works executed in the State of Urbino." The extent of his assistance may be questioned in view of the fact that Raphael was left an orphan at the age of eleven, in care of an uncle who placed him in the studio of Perugino, at Perugia. His mother had died three years previously, leaving memories of her deeply etched in his mind.

Under Perugino, who was regarded as the greatest master of technique in his time, and another of whose pupils was Pinturicchio, Raphael remained for nine or ten years, acquiring Perugino's technique so perfectly that "their works could not be told apart." It was about this time that Raphael painted "The Marriage of the Virgin." Then, writes Vasari, reports reached Perugia of a cartoon which Leonardo da Vinci had prepared for a "most beautiful group of horses to be executed for the Great Hall of the Palace at Florence," and another "representing nude

figures, by Michel Angelo, in competition with Leonardo, whom he had on that occasion greatly surpassed."

To Florence hastened young Raphael to behold the commended works, and, adds Vasari, "he stood dumb before the splendor of Leonardo's figures, and thought him superior to all other masters. . . . At the same time Michel Angelo's mastery of the human frame impressed him pro-

RAPHAEL'S "Marriage of the Virgin" was his first original picture of importance. Its subject had been a favorite one with painters for more than two centuries. In treating it Raphael followed the accepted legend, relating that there were so many competitors for the Virgin's hand that the High Priest ordered every bachelor to lay a dry rod on the altar, and declared that he whose rod should bud should be the husband of Mary. Among the suitors was Joseph, an elderly man and a widower, whose rod alone budded; and as it did so a dove descended from heaven and lighted upon it. The Virgin is attended by five young women, Joseph by five young men—rejected suitors, of whom one in the foreground breaks his rod, which had failed to blossom. This picture is not so noted for its coloring as for its masterly composition and arrangement of figures. In it "Raphael treats the subject finally, definitively and for all time."

foundly, and he applied himself with ardor to learn the principles of anatomy. Night and day he studied the structure of the body, learning in a few months what others take years to acquire." Notwithstanding his youth, Raphael was welcomed as an equal by the artists of Florence, among whom he made many friends; and his beauty of person and charm of manner captivated everyone. Of the manner in which Raphael, at twenty-five, was summoned to Rome to assist in decorating the Vatican we tell elsewhere. So rapid was his progress, how-

ever, that by the time he was thirty "he was never seen to go to court without being surrounded and accompanied, as he left his house, by some fifty painters, all men of ability and distinction, as evidence of the honor in which he was held." Meeting him on one of these occasions, Michel Angelo growled out, "You look like a general at the head of an army." Laughing, Raphael retorted, "and you, sir, like an executioner on the way to the scaffold."

Rome in the course of time was divided in opinion as to the relative merits of Raphael and Michel Angelo, and formed two great parties, that of Raphael being, it is said, the more numerous. On page 160 are given further and very interesting particulars of their rivalry.

THE MARRIAGE OF THE VIRGIN



RAPHAEL (1483-1520)
Matt. I, 24, Luke I, 27

*Courtesy Maison Ad. Braun & Cie.
Brera Gallery, Milan*

MASACCIO



MASACCIO is the slightly slurring nickname, inspired by the "absent-mindedness, untidiness, and physical clumsiness," of Tomaso di Ser Giovanni di Tomasso Guidi, "the father of modern painting," who came into the world about Christmas time in 1401 and mysteriously dropped out of sight at Rome in 1428, being less than twenty-seven years old. Some report that

he was poisoned, others that he was slain in a street brawl. The truth of the matter is not known. What we do know is, to quote Professor Frank Jewett Mather, of Princeton, that "in the recorded history of art no painter had achieved so greatly in so short a time. Within six years Masaccio created that method of painting which stood uncontested till the advent of luminism some forty years ago. And

he not merely illustrated the method of construction in light and dark, painting in atmospheric values rather than in lines and charted areas, but he also expressed in the new technic both the noblest traditional emotions and poignant new emotions quite his own. In one superb aggressive he moved three generations into the future. For a hundred years the most intelligent and ambitious artists in Florence—Botticelli, Ghirlandajo, Leonardo da Vinci, Michel Angelo, Raphael, Andrea del Sarto—paid homage to the untidy youth from Castel San Giovanni, and even the iconoclasts of today, for whom Leonardo da Vinci and his peers are scarcely artists at all, envy the gravity and force of Masaccio."

Tradition as late as Vasari declared that this young Florentine genius lived in a world of intense speculation concerning his art. Contemporary tax-returns show that he died deeply in debt, and that he never really knew how much he owed. Tradition again insists that he never

troubled to collect payments due him unless his need of money was extreme.

Becoming an art student in Florence as a mere lad, he was matriculated in the Druggists' Guild as a licensed painter at twenty-one, and coincidentally announced that the painting of his contemporaries and predecessors was all based on unnatural conventions. One fancies him exclaiming, as Goya was to do more than three

centuries later, "Lines, always lines, I don't see them in nature."

His radical innovation was to paint according to natural laws, distributing color and light and dark so as to give the swiftest and truest representation of mass and distance. "Besides functional light and shade, Masaccio introduced into painting the idea of aerial perspective. He saw that distant objects diminished not merely in size but also in

definition. He felt the air as a palpable veil between the object and the eye, and he painted not simply the object but the veil, as well. By a swift impulse of sheer genius this moody lad fixed ideals of naturalistic painting which were to remain until yesterday and the Impressionists. Fundamentally, Velasquez marks no great advance over Masaccio."

It is in his fresco painting that Masaccio is most happy. Reviewing those frescos in the Brancacci Chapel of the Carmelite Church at Florence, the great Italian critic Cavalcaselle observes that in them "the spirit of art derived mostly from Giotto" and that "it was highly important for the whole ongoing art of Italy that so revolutionary a spirit was tempered by the finest respect for the great classic tradition."

Masaccio is said to have borne a strong resemblance to the alert figure of St. Thomas in his upper fresco on the right wall of the Chapel, near which is that of "The Tribute Money," appraised as "one of the grandest creations of European art."

A LITTLE giant of a picture" is what the celebrated critic Berensen calls Masaccio's "Birth of St. John the Baptist." It was executed as a birth-plate, or pictured salver, such as it was customary at the time to prepare in celebrating the birth of a patrician child in Florence. These salvers were used to convey the congratulatory gifts which were offered with appalling promptness to every young Florentine mother. This, the most famous of them all, shows, in the excellent proportions of the Renaissance portico, in the gravity and mass of the figures, the "beginnings of a new and more truthful style, based not on tradition but on direct and masterful observation of nature."

THE BIRTH OF JOHN THE BAPTIST



MASACCIO (1401-1428)
Luke I, 57

Berlin Museum

GHIRLANDAJO



LIKE so many of the famous artists of the Renaissance, Domenico di Tommaso di Currado Bigordi is best known to posterity by a sobriquet.

The name Ghirlandajo derives from garlands (*ghirlande*) and stuck to Domenico as a souvenir of his early apprenticeship to a Florentine goldsmith "where he learned to make the beautiful garlands which earned him the name by which he was thenceforth known."

Ghirlandajo was born in 1449, two years before the birth of Botticelli and only three years before that of Leonardo da Vinci; both of whom outlived him many years, working well into the first quarter of the sixteenth century, while Ghirlandajo died six years before its opening.

Little is known of his youth. In 1475, when he was twenty-six, he painted certain frescos in the Vatican library at Rome; and evidently he had achieved considerable reputation in his native Florence or he would not have been commanded to join that band of famous men who were beginning to turn the Palace of the Pope into the marvellous museum of art it afterwards became. Vasari states that his frescos for the Vespucci family (of which Amerigo, the discoverer, was a member) were his first pictures, and his assertion that one of the kneeling suppliants in Ghirlandajo's "Descent from the Cross" was a portrait of Amerigo Vespucci was unquestioned until recently.

While returning from Rome to Florence a year or so later, Ghirlandajo, his brother David, and an assisting painter named Sebastiano, who was to become their brother-in-law, painted a "Last Supper" in the fabulously rich Vallombrosan monastery at Passignano. According to Vasari, the painters might have fared better with a poorer brotherhood, for "they found themselves so badly fed and lodged

that David went to the abbot apologetically saying that his protest was made entirely on account of his brother, 'whose merits and abilities deserved consideration.' " Nothing fit to eat was served at their next meal, however, and "David rose in a rage, threw the soup over the friar, and seizing the great loaf from the board fell upon him therewith, and belabored him in such fashion that he was carried to his cell more dead than alive.

As a result of his work on the walls of the Sistine Chapel, the fame of Ghirlandajo spread over Italy and fairly took root in his native Florence, where the list of his pictures grew steadily and rapidly. By 1485 he had executed one of his most important commissions—the decoration of the Sassetti Chapel in Santa Trinità with frescos representing scenes from the life of St. Francis. The altarpiece was "The Nativity", on one side of which, it is interesting to read, was painted the kneeling figure of Francesco Sassetti, donor of the Chapel and a wealthy and influential Florentine banker, and on the other side, that of his wife.

The abbot, who had gone to bed, arose on hearing the clamor, believing the monastery to be falling down, and finding the monk in a bad condition, began to reproach David. But the latter replied in a fury, declaring the talents of his brother to be worth more than all the hogs of abbots of his sort that had ever inhabited the monastery. The abbot being thus brought to

his senses, did his best from that moment to treat them like honorable men as they were."

Ghirlandajo was far from having the poetic, dreamy nature whose material needs must be shielded and supplied by others. But he permitted nothing to interfere with his work, and Vasari says that he gave entire charge of his purse and menage to his brother, telling him to "leave me to work, and do thou provide, for now that I have begun to get into the spirit and to comprehend the matter of this art, I grudge that they do not commission me to paint the whole circuit of the walls of Florence with stories."

In his country, as George Lafenestre observes, Ghirlandajo closed the Fifteenth Century with much of the *éclat* with which Masaccio opened it. He stands on the last rung of the ladder which rose from Giotto towards the great geniuses of the Renaissance, only some feet below Leonardo, his competitor, and Michel Angelo, his pupil. As such, he remains a commanding figure in Italian art.

THE NATIVITY



GHIRLANDAJO (1449-1494)
Luke II, 7

*Courtesy Maison Ad. Braun & Cie.
Santa Trinita, Florence*

JULES BASTIEN-LEPAGE



IN the little French churchyard of Damvillers in Lorraine, beneath an old apple-tree that he loved so dearly, rest the mortal remains of a painter for whom France went into mourning in the year 1884—Jules Bastien-Lepage. He was thirty-six years of age, and his death occurred a month after that of his talented and distinguished young Russian pupil, Marie Baskirtscheff, just as her pictures began to create a sensation. A touching idyll in her diary tells how she learnt, when she was dying of consumption in her twenty-fourth year, that young Bastien had also fallen ill, and been given up as a hopeless case. Born in Damvillers, in 1848, Bastien-Lepage as a boy played among the venerable moats which had been converted into orchards. Thus in his youth he received the freshest impressions, being brought up in the heart of nature.

Having left school in Verdun, where he took several prizes for drawing, he went to study in Paris in 1861. For some months he was a student by day and at night was a postal clerk. This double labor proving impracticable, he gave himself entirely to art study, entering the class of Cabanel at the École des Beaux-Arts.

Fortunately, as Professor Muther comments, the outbreak of the Franco-Prussian War prevented Bastien-Lepage from remaining long at the academy. He entered a company of Franc-Tireurs, took part in the defence of Paris, and returned ill to Damvillers. While recuperating he came to know himself and his peculiar talent. "At once a poet and a realist, he began to look at nature with that simple frankness which those alone possess who have learnt from youth upwards to see with their own eyes instead of trusting to other people's." As a result, "the life of

the Lorraine peasants is the theme of nearly all his pictures, the Lorraine landscape is their setting. He painted what he loved, and he loved what he painted."

To please his parents Bastien-Lepage twice competed for the *Prix de Rome* in 1873 and in 1875 with an "Annunciation of the Angel to the Shepherds," that now famous picture which received the medal at the World Exhibition of 1878. Both

times he was fortunate enough to be unsuccessful, for "in Italy Bastien-Lepage would only have been spoilt for art. The model for him was not one of the old masters, but nature as she is in Damvillers." As evidence of his paradoxical good fortune there was soon exhibited the portrait of his grandfather, "that marvellous work of a young man of twenty-five . . . the first picture in which he was completely himself." Successive pictures showed that he had

BASTIEN-LEPAGE was twenty-seven when he painted his "Annunciation to the Shepherds." Its night effect is Rembrandtesque; yet the colors are not harmonized in gold-brown, but in a cool gray silver tone. Observe how simple is the effect of the heavenly appearance upon the shepherds lying 'round the fire of coals. In place of the curly ideal heads of the old sacred painting are those of bristly, unwashed men who, gnarled and weather-beaten, receive the miracle with the simplicity of elemental natures. Fear and abashed astonishment are reflected in their faces, and the plain and homely gestures of their hands correspond to their inward excitement. Even the angel presence is a simple and human conception.

not merely rusticity and nature to rely upon, but that he was a *charmeur* in the best sense of the word. By his two pictures, "The Hay Harvest" and "The Potato Harvest," in 1878-9, Bastien-Lepage placed himself in the first line of modern French painters. Then he went farther with "Joan of Arc," his masterpiece in point of spiritual expression.

Bastien-Lepage was never robust physically, nor was Parisian life calculated to invigorate him. Slender and delicate, blond with blue eyes and a sharply chiselled profile, he was of the type which Parisians adore. His studio was besieged; there was no entertainment to which he was not invited, no committee, no meeting to pass judgment on pictures at which he was not present. And then, younger than was the young Raphael whom death took at thirty-seven, Bastien-Lepage was stricken with lung trouble and succumbed after a brief illness.

THE ANNUNCIATION TO THE SHEPHERDS



BASTIEN-LEPAGE (1848-1884)
Luke II, 8

Courtesy Maison Ad. Braun & Cie.

HENRI LEROLLE

IT was both the good and bad fortune of the remarkable French painter, Henri Lerolle, to be a born artist and to be economically independent. His

independence made it possible for him to work entirely to please himself, instead of patrons, and to work in a seclusion that has greatly retarded the full measure of recognition warranted by his genius. Born in Paris in 1848, he early exhibited a decided ability to draw, and it does not appear that his parents were opposed to his "dabbling in art." On the contrary, while still in his teens Lerolle became a pupil of Lamothe, of whom even less has been written than about himself. Under this master he studied two years, and made his début at the Paris Salon of 1868 with two canvases, "Does in the Forest," and "Kitchen Utensils." Neither of these pictures, which were favorably received by critics and connoisseurs, gave any indication of the future trend of his talent.

What they did display was a marked ability to paint natural objects in a simple, natural manner. It was at the time that the school of Naturalism was coming into its own in France, a movement of which Zola wrote, "Naturalism does not depend upon the choice of subject. The whole of society is its domain, from the drawing-room to the slum. It is only idiots who would make Naturalism solely the rhetoric of the gutter." Everything was to be painted—forges, railway stations, church congregations, barnyards, the workrooms of manual laborers, casinos, studios, sleeping-cars, race-courses, crowded streets, the whole of humanity in all classes of society. The rude and offensive traits which the movement had at first, and which found expression in numbers of peasant, artisan and hospital pictures,

were subdued and softened until, as in the early pictures of Lerolle, they even became idyllic. Moreover, the scale of painting over life-size, favored in the early years of the movement, was being abandoned, since it arose essentially from competition with the works of the historical school. To Lerolle the transition to a smaller scale was particularly happy, as being better fitted for intimate studies, such as his own.

In 1874 Lerolle began to paint religious pictures, on which he was to specialize for a long time. Six years later he received a first-class medal at the Salon, with his "In the Country," now in the Luxembourg, following an honorable mention in the 1878 Salon of his "Communion of the Apostles." It was in 1883 that he exhibited his most celebrated religious painting, "The Arrival of the Shepherds"; and it was a year or so later that

In his "Arrival of the Shepherds," Lerolle tells pictorially one of the most appealing of the great Bible stories. It is at the moment when the shepherds, having been directed to Bethlehem by the angel of the Lord, entering the stable, "found Mary and Joseph, and the babe lying in a manger." A divine radiance is on the Mother and Child, at whom the wondering shepherds gaze speechlessly, one with hand upraised and another kneeling. Near them the ass, upon which Mary had ridden into the city of David, stops drinking at a trough and seems to be puzzled by the strange visitation. Joseph prepares to rise from a mound of straw, on which he is seated, as he turns his head toward the group of intruders. This picture is famed for its masterly treatment of light.

he painted "At the Organ," now in possession of the Metropolitan Museum. Passing from his religious pictures, Lerolle's favorite subjects are large landscapes with few figures, and his effects of evening light are notable. In 1890 he went over to the Société Nationale des Beaux-Arts, of which he was one of the founders, and to which he sent some very remarkable portraits, historical paintings, nudes and landscapes. The technique of this artist is distinctly modern and personal. His touch is skilled and sure, his color pleasing and carefully studied. Lerolle, in his later period, has developed a fondness for airy interiors of large dimensions, often the broad expanses of the churches of the last century. In these he has not lost the diffused daylight of his early landscapes, but is enabled to place his figures in a clear, luminous silveriness and to continue his treatment of *chiaroscuro*, and make an atmosphere felt.

THE ARRIVAL OF THE SHEPHERDS



HENRI LEROLLE (1848-)
Luke II, 16

*Courtesy Maison Ad. Braun & Cie.
Museum at Carcassonne, France*

CORREGGIO



FEWER authenticated facts concerning Antonio Allegri da Correggio, contemporary of Leonardo da Vinci, Michel Angelo and Raphael, have come down to us than are available of the life of any other painter of equal stature in the history of art. This is due to the comparative obscurity in which he lived, far from the great art centers of Venice, Florence and Rome, and this dearth of biographical material has given rise to many interesting legends. There is the story, for instance, that when Titian visited Parma, and Correggio's frescos were shown by the monks, who disparaged them as poor things which they were disposed to be rid of, the Venetian painter exclaimed, "Have a care what you do; if I were not Titian I should wish to be Allegri!" Also there is his rebuke to the local dignitaries for their poor estimate of Correggio's work in the Parma Cathedral, when he is reported to have declared, "Turn the cupola upside down and fill it with gold, and even that will not amount to its money's worth." In short, Correggio was all but unknown to his contemporaries, and when his art was finally discovered the memory of the artist had almost faded from the minds of men, and no reliable biography existed. Even the date of his birth, thought to have been 1494, is problematical, though the place is known to have been the village of Correggio, near Modena, from which he takes his artist-name. At twenty-eight Correggio left his native village and took up a residence at Parma, where he spent four years painting his frescos in the cloisters of San Paolo, in the Church of San Giovanni and in the dome of the Cathedral. During a visit home in 1520 Correggio married a young woman who

had been a childhood playmate, but his wife seems to have followed him back to Parma only after an interval of several years. She died on the eighth anniversary of their marriage, and Correggio returned to his native town, where he spent the remaining years of his life, "resigned to the obscure monotony of village life and the limitations of easel-painting." Such a move stands in marked contrast to the

crave for full existence, the search for grand opportunities, the love of conflict, fame and favor that so essentially characterized artists of the Renaissance.

Correggio died in 1534, at the age of forty, apparently in full possession of his powers. His was a short life, yet three years longer than Raphael's; and Raphael accomplished a far greater amount of work, not only as an artist but as a courtier, an architect, an antiquary and a teacher of the whole artist-generation just below him.

THIS picture of the Nativity was suggested to Correggio by a passage in one of the apocryphal gospels which relates how St. Joseph, entering the stable at Bethlehem, saw the new-born Child shining with a supernatural radiance which lighted up the figure of the Madonna bending tenderly over the Infant in the manger. To the left shepherds draw near, and in the background St. Joseph is seen tethering an ass. Above are angels "so exquisitely painted," says Vasari, "that they seem rather to have been showered down from heaven than formed by the hand of the painter." While the lighting of this picture has been extravagantly praised, its popularity is directly due, not so much to the lights as to the profoundly human interpretation of this most tender of all Biblical subjects.

Says John Addington Symonds: "Gazing at his frescos makes one think of Correggio as a man listening to sweetest flute-playing, and translating phrase after phrase as they pass through his fancy into laughing faces, breezy tresses and rolling mists. Sometimes a grander cadence reaches his ear; and then St. Peter with the keys, or St. Augustine of the mighty brow, or the inspired eyes of St. John, take form beneath his pencil. But the light airs return, rose and lily faces bloom again for him among the clouds. . . . It is not in dignity or sublimity that Correggio excels, but in artless grace and tenderness."

His grave in the Correggio cemetery was marked by a wooden slab with merely "*Antonius de Allegris, Pictor,*" carved upon it, and it is said to have been a hundred years before even a few words cut in stone replaced this first curt record.

HOLY NIGHT



CORREGGIO (1494-1534)

*Courtesy Maison Ad. Braun & Cie.
Royal Gallery, Dresden*

RAPHAEL



UCH of the glory that is Raphael's is due to the fact that Pope Julius II, at the age of seventy, decided to embellish the Vatican with such works of art as it would ordinarily take a long lifetime to realize. Raphael, with Leonardo da Vinci and Michelangelo, was delegated to do an immense amount of it. It was while engaged on numerous important works in Florence that Raphael, in the autumn of 1508, upon the recommendation, so Vasari says, of his fellow-citizen of Urbino, the architect Bramante, received from Pope Julius a summons to Rome, where already many of the most famous artists of Tuscany, Umbria and northern Italy were engaged in the service of that pontiff. Michelangelo was about to be-

gin his task of decorating the ceiling of the Sistine Chapel, the walls of which had already been painted by Signorelli, Perugino, Botticelli, Pinturicchio and others. Bramante was directing the building of St. Peter's; and Raphael, being received with marked kindness by His Holiness, at once began decorating in fresco the chamber of the Segnatura, the subject being the celebrated "Disputa." Opposite it he painted a second monumental fresco, "The School of Athens," and these, with other pictures in a most elaborate decorative scheme, occupied Raphael for two and a half years.

When, as Vasari says, Pope Julius handed over the first room to Raphael he was a comparatively unknown artist of promise; when he finished it, he was acknowledged to have but one rival in Italy—Michelangelo. Meanwhile the latter had made great strides with his work in the Sistine Chapel which, incidentally, was closed to the outside world while the master was at work. While Michelangelo was absent from Rome, "Bramante, having a key to the Chapel and being the

friend of Raphael, permitted him to see it, to the end that he might study what Michelangelo had done. The sight thus afforded him caused Raphael instantly to paint anew his picture of the prophet Isaiah . . . and his manner was thereby inexpressibly ameliorated and enlarged, receiving thenceforth an obvious increase of majesty."

While Raphael was unknown the Pope did not trouble about the subjects of the pictures in the hall of the Segnatura, nor how soon they were done; but when Julius found what manner of man he had to paint his walls for him, he was impatient for Raphael to decorate an adjoining room, known as the Stanza d'Eliodoro, with pictures illustrating the triumphs of the Church. He was engaged on the frescos of "The Expulsion of

THE Sistine Madonna," so called because it was executed for the monks of the monastery of San Sisto, is said to be the last Madonna that Raphael painted. It depicts the holy Mother and Child descending out of highest heaven, worshipped by St. Sixtus and St. Barbara. The green altar hangings have been drawn back suddenly, disclosing "a vision that is for all time." In this picture Raphael united "his deepest thought, his profoundest insight, his completest loveliness." Lubke voices the consensus of opinion in saying that "it is the apex of all religious art, an enlightenment of the world."

Heliodorus from the Temple of Jerusalem" and "The Miracle of Bolsena," when his work was interrupted by the death of Pope Julius. His successor, Leo X, however, proved no less staunch a patron, and bade Raphael paint "The Retreat of Attila," introducing the figure of the new pontiff as St. Leo arresting the barbarians in their invasion, and on the remaining wall of the room "The Deliverance of St. Peter," in allusion of the escape of Leo X from prison after the battle of Ravenna.

With the exception of the Bolsena fresco, Raphael employed in the execution of these pictures a number of assistants, who worked, it is true, from his designs and under his direction, thus making possible the vast amount of work which was accomplished during his short painting life of eighteen years, twelve of which were spent in Rome, but whose touch too often marred the creations of their master.

In the year 1514, after the death of Bramante, the Pope appointed Raphael chief architect of St. Peter's and the following year named him inspector of antiquities.

SISTINE MADONNA



RAPHAEL (1483-1520)

*Courtesy Maison Ad. Braun & Cie.
Royal Gallery, Dresden*

QUINTEN MATSYS



TRADITION relates that Quinten Matsys, the "smith of Antwerp," became a painter only because his sweetheart, the daughter of a painter, would not marry a blacksmith. The swinging brushwork and broad handling which he substituted for the small detailed touches of the earlier Flemish painters bear a certain relation to the vigor demanded by the work of a smithy. A realist to his finger tips was this Flemish master, and he was also an originator. His handling of color was new, for, as Sir William Orpen writes, "instead of placing unbroken blues, reds, yellows, etc., in immediate juxtaposition, he marshals his hues into a uniform color-scheme." Disliking smallness in every manifestation of life, he painted figures that still live on canvas; and when the dimensions of his picture forbade the full-length he contented himself with half figures or even heads and busts rather than reduce his scale to miniature proportions.

Antwerp and Louvain dispute one another in claiming to be the birthplace of Matsys. Its date was 1460 and, whether or not he was born in the present Belgian metropolis, it is certain that he died there in 1530.

Prior to Matsys the human figure had only held a place equal in importance to landscape and architecture, but he subordinates these and gives his actors pre-eminence, endowing them with individuality, character and dramatic expression. Invariably his figures are well modelled, although they are sometimes lean and angular; and his composition is not always harmonious. In his art are reflected all the opposing tendencies that existed in a metropolis such as Antwerp was in his day and age: a medley of civilizations, varied relations with distant countries, a time pregnant with events—all contrib-

uting to make a most interesting and kaleidoscopic spectacle. It is probable that Matsys became a painter of Biblical subjects as a result of association and environment. Louvain was not only a city of learning in the fifteenth and sixteenth centuries, but it was a city of churches, and to its university came students from far corners of the Catholic world.

Beyond the fact that Matsys forsook

hammer and anvil in favor of brush and palette at the age of twenty, and was enrolled in the Guild of Saint Luke at Antwerp eleven years later, nothing is known as to who were his masters. Art antiquarians have vainly searched the records for enlightenment on this point. There is a complete absence of any work signed by him during the period of his youth, and none can be in any way identified with him. Curiously enough, it is a puzzle

to all the reviewers of his life that no works of Matsys done during his final years of residence in Antwerp are known to exist. It is as though this great painter had spent his last ten or fifteen years in idleness, or was engaged in some other occupation.

His masterpiece is the great triptych in the Antwerp Museum, representing the "Burial of Christ," flanked by the "Martyrdom of the Two Johns." The action of this work is intense, and the color, though gorgeous, is well harmonized.

Other works of Matsys are an "Enthroned Virgin," in the Berlin Gallery; "The Virgin in Glory," at Petrograd; and two half-length figures of "Christ" and the "Virgin," at Antwerp.

Matsys was also a genre and portrait painter of strong individuality. He originated character studies of burghers of Antwerp, representing money-changers or misers, in couples or groups, seated at tables. His few surviving portraits are vigorous, and show a skilful rendition of character.

THE greatness of Quinten Matsys as a painter is strongly manifested in his "Adoration of the Magi." Contemptuous as this Flemish master was of anything diminutive, he contents himself here with representing heads and part figures, with the single exception of the Child Jesus. In that exceptional figure is shown a striking characteristic of Matsys in his understanding of the child. His predecessors had painted infants as diminutive adults, but he painted them as real children. Notable of this picture also is that with the exception of the Madonna there is not a Dutch or Flemish face in the group. Note the richness of detail in the finely wrought gifts of the kings and the beauty and richness of their raiment.

THE ADORATION OF THE MAGI



QUINTEN MATSYS (1460-1530)
Matt. II, 11

Metropolitan Museum of Art
New York City

REMBRANDT



THAT Rembrandt was headstrong and more than a bit contemptuous of not only his critics but of his patrons is made evident by his biographers. He was, as Dr. Muther has said, "the first artist who, in the modern sense, did not execute commissions, but expressed his own thoughts. The emotions which moved his inmost being were the only things which he expressed on canvas. He does not seem to think that anyone is listening to him, but only speaks with himself; he is anxious, not to be understood by others, but only to express his moods and feelings."

Elsewhere in this volume is noted the fact that "The Night Watch," a universally admitted masterpiece, greatly injured Rembrandt in the estimation of his contemporaries. This picture was done on commission for one Captain Banning Cocq and his fellows in a burgher military company of Amsterdam. Instead of painting them clearly and recognizably as *individuals*, Rembrandt painted the scene. Many members of the patrol are lost in shadow, as the painter intended; but those for whom he painted did not want a scene, they wanted to see themselves—and Rembrandt in refusing them the satisfaction dealt a heavy blow to human vanity.

Overwhelmed by his domestic sorrows—he lost his old mother, his young wife and two children within a period of two years—and no longer enjoying any studio patronage to speak of, Rembrandt turned to nature for consolation. More and more of his time was spent in the country around Amsterdam. Practically all his landscapes were painted between 1640 and 1652. Many of his most exquisite landscape etchings were also executed during this period. The most famous of them all, "The Three Trees," was done in 1643. Of another, known as "Six's Bridge," dated 1645, tradition relates that it was etched against time for a wager at the

country house of Rembrandt's most loyal friend, Jan Six, while a servant was in quest of some mustard, needed for their lunch, in a neighboring village.

Even while his first wife was alive Rembrandt seems frequently to have been in want of ready money, and when his mother left him a half-share in a mill at Leyden, in 1640, he at once sold it for cash to his brother and a nephew. Then

THE Presentation in the Temple" is distinguished for the same marvellous lighting effect that was and is so disconcerting to the sober and practical Dutch mind that abhors shadows as nature does a vacuum. In this painting, the holy light is finely concentrated on the Babe, the Virgin and one or two other figures in the immediate foreground. But how immeasurably is the drama heightened by the mass of black-robed spectators seated and standing in the enveloping shadows of the dimly lighted temple!

in 1647, five years after his wife Saskia's death, he became involved in litigation with her family, who wished to prevent the widower painter from being trustee of her estate. In so far as she had made a will in favor of their son, Titus, with an allowance for her sister, but with the stipulation that Rembrandt should not be legally bound to carry out its

provisions, "because she had confidence that he would behave in the matter in strict obedience to his conscience," it is difficult to understand exactly how this litigation came to hasten his ruin. The fact remains, however, that between 1654 and 1658 the painter was stripped of all the property he had accumulated up to the time of his bereavement, and that "for the rest of his life he was a sort of nomad, shifting his lodgings with uncomfortable frequency."

His second marriage to a domestic in his small household is said to have further offended aristocratic patrons; but she seems to have been a capable and devoted wife until her death, which is supposed to have occurred about 1669.

His biographers are generally agreed that money, or the want of it, was not a thing to profoundly trouble or more than inconvenience a philosophic dreamer like Rembrandt. If he had money, he spent it royally; otherwise he went without. The death of this greatest man that Holland ever gave to the world was virtually unnoticed, and only the bare fact of his burial in the Werter-Kerk of Amsterdam is attested by an official two-line entry.

THE PRESENTATION IN THE TEMPLE



REMBRANDT VAN RIJN (1606-1669)
Luke II, 25

*Courtesy Maison Ad. Braun & Cie.
Mauritshuis, The Hague*

LEONARDO DA VINCI



OCCASIONALLY," says the Italian historian Vasari, "beauty, grace and ability are so represented in a single individual, that whatever he does, every action is so divine that he outdistances all other men, and clearly displays how his genius is more than the acquirement of human art. Men saw this in Leonardo da Vinci, whose personal beauty and grace cannot be exaggerated, whose abilities were so extraordinary that he could readily solve every difficulty that presented itself."

Leonardo was born in 1452, at Vinci, a fortified town located between Florence and Pisa, Italy. He was the natural son of Ser Piero Antonio da Vinci, a notary who soon established himself in Florence and enjoyed a lucrative practice. There Leonardo lived until he was twenty-four years of age, having at the age of fifteen entered the studio of Andrea Verocchio. This representative of the scientific school of Florentine artists was well fitted to develop his peculiar genius. It was while there that Leonardo was directed to paint one of the angels in a picture of "St. John Baptizing Christ." His angel so far surpassed the other figures in beauty that his master, though filled with admiration of his pupil, was so chagrined with himself that he is said to have quit painting and to have devoted the rest of his life to sculpture.

Dr. Richter tells us that when Leonardo was thirty years old he was sent to Milan by Lorenzo de' Medici, "to bear a silver lute to his friend Lodovico Sforza." This Lodovico Sforza had decided to raise a colossal statue in memory of his father, the famous Duke Francesco, and it is probable that Lorenzo recommended Leonardo to do the work. In any event Leonardo wrote Duke Lodovico a letter in which he offered his services and proudly

INTO the figures of St. Anne and the Virgin in this picture Leonardo da Vinci has put all his genius, and in them the interest of the picture centers. One is the mother of the other; but Leonardo chose to represent them both as young with the same youth, and beautiful with the same haunting beauty. Their harmony is exquisite. They are enchantresses, dowered with a strange, ghostly loveliness that seems made all of light and shade—pure spirit, with no admixture of human clay. The less successful figure of the Christ Child may possibly have been painted by a pupil or by an imitator; it is unfinished, but there are weaknesses of execution in the small figure that cannot be attributed to Leonardo.

enumerated his talents and capabilities. After dwelling on his capacity as a military engineer and his ability to construct cannons and scaling-ladders, mortars and engines of fair and useful design, he concludes: "In time of peace, I believe I can equal any one in architecture, in constructing public and private buildings, and in conducting water from one place to another. I can execute sculpture,

whether in marble, bronze or terra cotta; and in painting I can do as much as any other, be he who he may. Further, I could engage to execute the bronze horse in eternal memory of your father and the illustrious house of Sforza."

Recognizing the ability of the young Florentine, Lodovico at once commissioned Leonardo to execute the equestrian statue. Endless preparations were made for it, and Leonardo is said to have spent several

years studying the structure and anatomy of the horse.

Five years after it was begun the model was sufficiently advanced to be unveiled. It was hailed as one of the wonders of the age, was twenty-six feet high, and when cast in bronze was expected to weigh 200,000 pounds. Unfortunately, Lodovico suffered reverses and the statue was never cast.

Returning from Milan to Florence Leonardo was commissioned to paint an altarpiece for the Church of the Annunziata. "For a long time," says Vasari, "he appeared to do nothing at all, but at length produced a cartoon with the Madonna, St. Anne and the Christ, a work which not only filled all the artists with admiration, but brought a continuous procession of people to the hall in the convent where it was exhibited." It was this composition that Leonardo afterwards repeated in oils for Francis I of France, and which is now in the Louvre.

ST. ANNE, THE VIRGIN, AND CHRIST CHILD



LEONARDO DA VINCI (1452-1519)

*Courtesy Maison Ad. Braun & Cie.
Louvre, Paris*

MURILLO



WELLING on the statement that "to admire one must understand, and what the great majority of people fully understand is likely to be mediocre," critics of the work of the Spanish master, Bartolomé Estéban Murillo, are disposed to minimize his genius in direct proportion to his popularity. At the same time, as Lucien Solvay admits, "his work has in it a true fundamental value; for widespread popular admiration, no matter how superficial, has always some just basis." The power of Murillo derives from the facts that he was one of the most fertile and industrious painters of his time, and that he had an engaging personality which he was able to get into his canvases.

Doubtless it would have been better for his fame if he had painted fewer Conceptions and Holy Families, with their swarms of cherubic angels and their infant Christs, and taken more pains with those he did paint. He turned out cherubs with the regularity of a factory—all equally fetching, with great black eyes and blond hair and rosy mouths, as if from the same mould.

In singular contrast to these legions of angels and processions of Madonnas are the begging children of the Seville streets who are prominent in so many of his most famous pictures. They will plead loudly for his glory before the tribunal of posterity. In painting them, Murillo must have felt his native Spanish instincts revived and quickened. "It seems as though it were a healthy relief to him thus to give play to the natural blood in his veins, after having so constantly devoted himself to painting supernatural dreams; and if he had not bent his imagination so exclusively to heavenly visions, and had consecrated himself to the study of his kind, as did Velasquez, he would conceivably have been to the plain folk of Spain the painter that

In painting this picture of "St. John and the Lamb," Murillo was inspired by the words of John the Baptist, quoted by the Apostle John: "Behold the Lamb of God, which taketh away the sin of the world." It is done in his softest and most suave style, in which outlines are lost in the delicate confusion of graduated colors. The mysterious vaporous effect thus obtained has come to be called vaporoso. This picture reflects the sentimentality of Murillo that so strongly appealed to the eighteenth and nineteenth centuries as to make him considered for nearly two hundred years the foremost of all the great Spanish painters.

Velasquez was to the Spanish nobility." Now and then, as in his great canvas, "St. Elizabeth of Hungary Healing the Sick," Murillo came down out of the clouds. In it, writes Theophile Gautier, "the artist takes us into the most thoroughgoing reality. Instead of angels we have lepers; but Christian art, like Christian charity, feels no disgust at the spectacle. Everything is elevated and ennobled, and

from this revolting theme has been created a masterpiece." In November, 1874, it was discovered that the largest painting Murillo ever executed, "The Vision of St. Anthony," in the Cathedral of Seville, had been mutilated by cutting out the figure of St. Anthony. The Spanish Government sent photographs of the mutilation to its foreign envoys and consuls, with instructions to aid in the search for the criminal.

Presently a Spaniard turned up in New York with an authentic Murillo, described as a family heirloom, which he offered to a well-known art dealer. It proved to be the stolen fragment, tacked to a new American stretcher, and much damaged by having been kept rolled too tightly. The dealer bought the picture for \$250 and notified the Spanish consul, who had the seller arrested. Later the fragment was repaired, and the picture restored to its place in the Cathedral of Seville, with public festivities. In his annals of the artists of Spain, William Stirling ranks Murillo second only to the greatest masters of Italy, as a religious painter. "In ideal grace of thought and in force and perfection of style he yields, as all later artists must yield, to that constellation of genius of which Raphael was the principal star. But his pencil was endowed with a power of touching religious sympathies and awakening tender emotions which belonged to none of the Italian painters of the seventeenth century."

THE INFANT ST. JOHN



MURILLO (1617-1682)

*Courtesy Maison Ad. Braun & Cie.
National Gallery, London*

FRA ANGELICO



DICHEL ANGELO, that lover of muscular construction and heroic nudity, said of Fra Angelico's "Flight into Egypt" and its companion panels, which individually measure hardly more than a foot square, but each of which might be enlarged to colossal size and worthily decorate a church wall, "Surely the good monk visited Paradise and was allowed to choose his models there." Ranking among the great leaders of the Florentine Renaissance, in Fra Angelico the artist and the saint worked in such perfect harmony that we are rarely conscious of any effort on the part of the latter to dominate the former. And it is in this fact that one of the greatest secrets of his success lies. He painted the kind of subjects that he liked best to paint, and, as John Addington Symonds observes, "So essential a part of him were his artistic qualities that the fervor of his religious emotion scarcely ever marred the decorative character of his work."

Vasari, whose description of Fra Angelico has impressed itself upon a dozen generations of readers, calls him a primary artist who happened to be a saint.

To say, as some do, that Fra Angelico was more interested in the *matter* of his theme than in its representation is only to say what is true of every great Florentine painter of the Renaissance. In Venice there was a love of painting for its own sake. The great Florentines, on the other hand, were very much more than painters. They were sculptors, poets, men of science, theologians, archaeologists and humanists; and at times their desire to record mere facts of the natural world, or to teach some theological or philosophical dogma, predominated over all purely artistic impulses. Fra Angelico, in whom we have observed the artist and saint in perfect accord,

was an exception that proved the rule. As the study of the nude body was forbidden to a monk, he concentrated all his feeling for physical beauty, all his capacity for dramatic expression, on the faces of his saints and angels, and became a unique exponent of religious sentiment. Though his chief glory is a fervor of conviction which passes above and beyond technique, yet, as E. H. Blashfield says, in technique

also he sets a worthy example; and he owes to his composition, as well as to his conviction, the fact that he charms at once the ignorant, the devotee, the dilettante and the trained artist.

A secret of his artistic power is that, as the Italian critic, I. B. Supino, states, "He put into his work the flame of an overpowering passion; under his touch features were beautiful and figures animated with a new mystic grace. His forms are often, it is true, conven-

tional, and there is a certain sameness in his heads, with their large oval countenances; his small eyes, outlined around the upper arch of the eyebrow, with black spots for pupils, sometimes lack expression; his mouths are always drawn small, with a thickening of the lips in the center, and the corners strongly accentuated; the color of his faces is either too pink or too yellow; the folds of his robes (especially of the lower limbs) fall straight and, in the representations of the seated Virgin, expand on the ground as if to form the foot of a chalice. But in his frescos these faults of conventional manner almost entirely disappear, giving place to freer drawing, more lifelike expression and a character of greater power." Though Fra Angelico completed the cycle of purely supernatural art, says Cosmo Monkhouse, he also led the way to that wonderful fusion of the supernatural and natural in which Italian art culminated a century later. He was the last disciple of Giotto, the first harbinger of Raphael.

TIME has not tarnished the ideal freshness of Fra Angelico's "Flight into Egypt." It is a diminutive panel—one of a series of thirty-five scenes from the life of Christ—painted to decorate the doors of the presses which held the silver-plate of the Church of the Annunziata, Florence. This 15-inch-square panel is distinguished from its companions in the series by reason of the fact that the good Fra is known to have painted it himself, while many of the other panels were done by his pupils. The story it tells of the earliest pilgrimage in the life of Christ is simple and direct. The faces of the Virgin and Joseph in this picture are painted with a beauty and serenity to which even Fra Angelico does not attain in any other work.

THE FLIGHT INTO EGYPT



FRA ANGELICO (1387-1455)
Matt. III. 13

*Courtesy Maison Ad. Braun & Cie.
Academy, Florence*

RUBENS



PAINTER, diplomatist, scholar and confidant of rulers and statesmen, Peter Paul Rubens was not only the most prolific painter but one of the most picturesque figures in European history. He was born in 1577, one year after the death of Titian. Political complications had driven his father from Antwerp, so the boy spent his early childhood in exile. His penchant for painting manifested itself while he was yet a lad and he was apprenticed to Adam van Noort, a celebrated Flemish artist, and "such was his precocity that it was easy to perceive that the intention of nature was for him to become a great painter."

Fired with enthusiasm for Italian art, Rubens went to Venice shortly after coming of age and some copies he made of paintings by Titian and Veronese attracted the attention of the Duke of Mantua, into whose service he entered and by whom, in 1603, he was sent on a mission with presents of horses and pictures to Philip III of Spain. The death of his mother recalled him to Antwerp where we soon hear of him as Court Painter to the Stadtholders of Flanders.

Evidently he prospered, for he married in 1609 and the following year "designed an imposing residence in the Italian style, and had it built on what is now the Rue de Rubens." There he founded the School of Antwerp, and the ensuing ten or twelve years were the most tranquil and probably the happiest in the life of Rubens. During this period he executed the works on which his fame most firmly rests, notably his supreme masterpiece, "The Descent from the Cross," now in the Antwerp Cathedral. Rubens had such an extraordinary number of collaborators that it often is difficult to distinguish works of his own from those executed by artists he employed to work

from his designs. The truth is he established a picture-factory at Antwerp, and not only engaged assistants to help him on gigantic decorations for churches and palaces, but also farmed out commissions for easel-pictures, landscapes and portraits. Yet, as Sir William Orpen observes, "all is so controlled by the master-hand that to any but an expert the whole appears to be the work of one man." A

story is told that the Dean of Malines Cathedral was furious when, having ordered a "Last Supper" from Rubens, a young apprentice arrived to begin the work. Later on "the great man appeared with his fine presence and the urbane manner that was a bulwark against offence or misappreciation. As Rubens corrected the work, enlivened the color or the action of the figures, and swept the whole composition towards a unity of effect, the church-

man acknowledged the wisdom of the master, and admitted that the money of the chapter had been safely invested."

The fame of Rubens spread over Europe, and in 1622 he was summoned to Paris by the Queen-Mother, Marie de' Medici, to decorate her favorite Luxembourg Palace. The great series of wall-paintings resulting from this commission are now a glory of the Louvre.

An important event in art history was the meeting in Spain between Rubens, who was on a special embassy to the Spanish Court, and Velasquez. Although Rubens was fifty-two and Velasquez only thirty, the two became great friends and the Spanish painter was considerably influenced by the Flemish master.

Politically the great result of his stay in Spain was that Philip IV made Rubens his ambassador to Charles I of England, where he "not only arranged terms of peace between England and Spain, but gave a new direction to English painting."

THE Return from Egypt" is considered among the foremost masterpieces dealing with Biblical subjects, painted by Peter Paul Rubens. He drew strongly on his imagination in painting this picture, which has been called "a framed poem." With what trust the Child, holding Mary's hand, half leads her and is half guided by Joseph, while the Father of Heaven looks down from a cloud! Note the resemblance of mother and child. The model for both was his second wife Helena Fourment. She was sixteen and he fifty-three when they were married and her face appears in almost every canvas painted after that time, often several times in one picture. You will find the same face on page 187 in "The Descent from the Cross."

THE RETURN FROM EGYPT



PETER PAUL RUBENS (1577-1640)
Matt. III, 19

Metropolitan Museum of Art
New York City

JOHN EVERETT MILLAIS



NOT long before his election to the presidency of the Royal Academy, Sir John Everett Millais was walking with a friend in Kensington Gardens, London. He suddenly stood still by the small Round Pond and said: "How extraordinary it is to think that I once fished for sticklebacks in this very pond, and now here I am a great man, a baronet, with a fine house, plenty of money, and everything my heart could desire." And he walked on gaily. This speech describes Millais—his history, his character, even his art, for, as Sizeranne observes, in his studies of English contemporary art, they all belong to a happy man. At the same time, Millais, although never really acquainted with adversity, had a severe struggle to obtain recognition. The real title of the picture opposite, for instance, is "Christ in the House of His Parents," but when it was first hung in the Royal Academy, in 1850, the artist being only twenty-one years old, it was contemptuously called "The Carpenter's Shop." Among its many denouncers was the novelist Charles Dickens, then at the pinnacle of his fame. Imbued with the concepts of art then current, Dickens penned a violent attack upon the picture: "In the foreground of the carpenter's shop is a hideous, wry-necked, blubbery, red-haired boy in a nightgown, who appears to have received a poke in the hand from the stick of another boy with whom he had been playing in an adjacent gutter, and to be holding it up for the contemplation of a kneeling woman so horrible in her ugliness that . . . she would stand out from the rest of the company as a monster in the vilest cabaret in France, or the lowest gin-shop in England." Fortunately, not everyone felt as Dickens

CHRIST in the House of His Parents" is the second picture painted and exhibited by Millais after the formation of the Pre-Raphaelite Brotherhood. It provoked an outcry even louder than had attended the exhibition of his "Lorenzo and Isabella" the year before. Most offence was taken at the figure of Mary with a yellow kerchief over her head and dressed like the wife of a small London merchant. The Child Jesus is standing in front of the bench holding his injured hand, while the little St. John is fetching a vessel of water. Mary is kneeling beside the Christ Child, trying to console Him, and Joseph is leaning over to see the wounded hand. At the back is the aged St. Anne trying to draw from the board the nail that has caused the injury.

did. No less a champion than John Ruskin, whose divorced wife eventually became Lady Millais, picked up the gage. He was only the first in a long line of celebrated critics and connoisseurs to lavish praise upon this canvas. Soon public appreciation was awakened; and today art authorities are almost unanimous in holding that this is one of Millais' masterpieces and one of the world's great pictures.

Millais was a precocious youth. He was English born, but of French descent, the date of his birth being 1829 and the place Southampton. It is said that he could trace his ancestry to the family tree of Jean François Millet, the famous French peasant painter. He was the youngest pupil ever entered at the Royal Academy, being only eleven years old at the time. Sketches are in existence, made by him at the age of nine, that are astonishing things for a child of that age to have done.

At seventeen he exhibited his first picture, which was praised by some of the critics as the best thing in the exhibition. At nineteen he made the acquaintance of two other remarkable young men—Dante Gabriel Rossetti and Holman Hunt—and with them formed the Pre-Raphaelite Brotherhood which, for all of many admirable qualities, produced some decidedly queer, not to say grotesque work. Of the trio, Millais was the only thoroughly endowed artist. Rossetti was a poet who painted, and Hunt was a doctrinaire who expressed his convictions in paint.

Millais is one of the very few artists of note who never really had to struggle for a living; but the end of his life was pathetic. He had been knighted in 1885, and eleven years later was elected to the presidency of the Royal Academy. He died suddenly, in 1896, having been in office less than six months.

CHRIST IN THE HOUSE OF HIS PARENTS



SIR JOHN MILLAIS (1829-1896)

Beers Collection

BERNARDINO LUINI



HE Raphael of Lombardy," as Bernardino Luini has been called, was one of the most charming as well as most prolific artists of the great Renaissance period. "If he did not equal Leonardo da Vinci in consummate genius," writes Canon Farrar, "he surpassed him not only in the multitude of his pictures, but also in the winning loveliness, in the pure and holy spirit of peace, that breathes through them all." Yet, of the life of no other equally eminent painter is so little known. This is due largely to the silence of Vasari regarding Luini, even whose name, curiously enough, he misspells in his slight reference to one of the most accomplished painters of all time.

Of his works a similar ignorance has until recently prevailed, owing perhaps to the fact that his greatest achievement—his frescos—are located in small Italian towns far from the highways of travel; and also because a great many of his easel-pictures, scattered throughout the principal galleries of Europe, have been wrongly attributed to Leonardo da Vinci, by whom Luini was strongly influenced at one period of his career. Of late, however, the researches of Morelli, Crowe and Cavalcaselle, Brun and others, in addition to Ruskin, have re-accorded Luini the position in the history of art that the grace and power of his work entitled him to hold.

According to a contemporary, Father Sebastian Resta, who states that he knew him personally, Luini was a pupil of Stefano Scotto, a Milanese painter, and never, as has been supposed, studied under Leonardo. Scenes of violence seem to have marked his career, beginning with his important frescos done for the Church of San Giorgio al Palazzo in Milan. While putting the final touches to them, he was visited by the parish priest, who, in order to get a closer view, mounted the scaffolding where Luini was working, and

missing his footing, or as some say, impelled by the artist, impatient perhaps of criticism, fell over backward and was killed. Luini fled the city and found refuge with the head of the powerful Pelucca family at Monza, where he spent two years decorating the Casa Pelucca and, incidentally, winning the heart of Laura, the beautiful daughter of the house, over many more eligible suitors.

LUINI'S "Christ Disputing with the Doctors" is regarded by no less a churchman and connoisseur than Canon Farrar as "one of the loveliest frescos in existence." The figure of Christ is full of grace and gentle authority. He is standing in animated discourse in a marble recess, and though of pensive mien, His face and attitude radiate assurance. The colors, as in all of Luini's pictures, are tender and harmoniously blended. The artist has pictured himself at the right as one of the Rabbis, a venerable figure with white hair and beard, and having an expression of mild and self-respecting dignity.

Two of these fought a duel, in which one participant, who was seconded by Luini, was slain and Luini barely escaped with his life. However, "no persuasion could induce Laura Pelucca to look with favor upon the slayer; and as she insisted upon her preference for the painter, her parents surreptitiously placed her in a convent at Lugano, where, many years later, she was

found by Luini while he was working on his famous 'Crucifixion' in the church of that town." In the Brera Gallery at Milan is a fine "Burial of St. Catherine," in which, according to tradition, Luini gave to the face of the saint the features of Laura Pelucca.

The story goes that Luini had fled from Milan because he had killed a man in self-defence; and, seeking refuge in the pilgrimage church at Saronno, was compelled by the monks to paint a series of frescos including his "Christ Disputing with the Doctors," in return for their protection. He was paid about thirty cents a day, besides a daily portion of food and wine; and so well satisfied was he with this remuneration that he gratuitously painted for them "The Nativity" on the cloister wall. "'Tis almost a pity," said the good monks, "that Bernardino did not murder more men, that we might have received from him much more gifts."

At the top of his fame, in the full force of his artistic power, Luini suddenly disappeared. The date of his death and his burial place are alike unknown.

CHRIST DISPUTING WITH THE DOCTORS



BERNARDINO LUINI (14—, 15—)
Luke II, 43

Santuario della Vergine, Saranno

ANDREA DEL SARTO



CURIOSLY, it was the misfortune of Andrea del Sarto, or Andrea d'Agnolo, as he generally signs himself, to be called the "faultless painter," which is praise that implies a want of ardor, and touches the core of his shortcomings. Over and over he is described as the painter who stops just short of perfect fulfilment, but he ranks high among his contemporaries, Leonardo da Vinci, Michel Angelo and Raphael.

Andrea was the son of a tailor named Agnolo (whence his appellation del Sarto, for Andrea del Sarto merely means "the tailor's Andrew") and when barely of age painted seven frescos from the life of St. Philip Benizzi in the Servite Church of the Annunziata in Florence for the sum of ten florins apiece.

They are marvellous productions for so young an artist and remain his most charming and attractive fresco work. Directly after doing these masterpieces he executed a series of chiaroscuro subjects from the life of John the Baptist in the cloisters of the Scalzo or Barefooted Friars, which reveal his remarkable genius at its peak.

Of his wife, who posed for so many of his pictures and who was the widow of a Florentine hatter, Vasari records that "her violent and overbearing temper drove away his favorite pupil, and several of his best apprentices, while her extravagance involved him in constant difficulties. He soon found that he had not only his wife but her father and sisters to keep, compelling him to toil incessantly and to neglect his own parents," who, if we are to believe Vasari, "died in miserable poverty."

At thirty-two Andrea found a generous patron in King Francis I of France, but while he was enjoying the change from the narrowness and poverty of his Florentine life to the splendor of the French court his wife became impatient for his return—

"being more anxious to profit by his gains than to see him again." Her entreaties prevailed, and he obtained royal leave to return to Florence and take his wife to Paris. Instead of doing the latter he remained in Florence and "spent the money which Francis I had given him to purchase works of art for his palace at Fontainebleau, in buying land and building a house near the Annunziata."

SELDOM if ever again did Andrea del Sarto rise to the poetic heights he attained in his "St. John the Baptist." St. John's features distinctly resemble those of the painter's wife, Lucrezia, who so often sat as his model. Indeed, as Vasari says, "If Andrea took a model from any other face there was always a resemblance to hers in the painting, not only because he had this woman constantly before him and depicted her so frequently, but, what is more, because he had her lineaments engraven on his heart." In widowhood, her pride was to have been the wife of "the faultless painter."

In spite of his industry and of his great reputation, Andrea del Sarto never attained a position commensurate to his rare talents. During the siege of Florence he suffered many privations, and welcomed a commission to paint on the walls of the Podesta palace the effigies of some rebels who had been executed as traitors. Professing to be ashamed of the task, he an-

nounced that one of his apprentices would do it, but really did it himself, going to and fro by night, and hiding behind a screen when at work.

His life appears to have been a triple tragedy from the handicap of his marriage, from his own weakness of character and from the fact, as the Messrs. Blashfield point out, that "he came just too soon or too late, at a time when the greatest rewards fell naturally to three men who possessed the one high spiritual quality denied to Andrea—the inspiration of conviction." Nevertheless, no student of his work at its best can escape the potency of his spell.

He fell a victim to the plague which followed the sacking of Florence by the Spaniards in 1531, and passed away at forty-five, deserted even by his wife who fled in terror from the house and left him to die alone. She survived him forty years. One day in 1570, it is said, an aged woman stopped in the court of the Annunziata to watch an artist copying Andrea del Sarto's "Birth of the Virgin." She told him that it was her portrait, and that she was the widow of the artist who painted the fresco.

ST. JOHN THE BAPTIST



ANDREA DEL SARTO (1486-1531)

*Courtesy Maison Ad. Braun & Cie.
Pitti Gallery, Florence*

GIOVANNI BELLINI



LONG-LIVED as have been many master painters, Giovanni Bellini, whom Morelli reckons the greatest painter of Northern Italy in the fifteenth century, and whom the Blashfields and A. A. Hopkins call a "master of masters," has the distinction of having been a better painter in his eighties than he was in the prime of life. So slowly, indeed, did he develop that, although he began painting at an exceptionally early age, his masterpieces were all the work of his later years.

Giovanni and his less famous, but older, brother, Gentile, were sons of a Venetian artist, Jacopo Bellini, who was their first teacher, but whom they so soon surpassed that he magnanimously encouraged them "to do as did the Tuscans, who were perpetually striving among themselves to carry off the palm of distinction by outstripping each other." The paternal ambition was realized.

Born in Venice about the year 1428, Giovanni when hardly more than a lad painted a picture of the dead Christ for the Order of Barefooted Friars, which, Vasari notes, was so greatly coveted by Louis XI of France that "the friars were reluctantly compelled to gratify him." Not long after several portraits by this master were taken into Turkey by an ambassador, and presented to the Grand Turk, "whose astonishment and admiration were such that, although pictures are prohibited by the Mohametan law, he accepted them with great good will and asked that the master of the work should be sent to him."

Loath to part with Giovanni, the Venetian Senate commissioned him to decorate the Hall of the Grand Council, while his brother made the journey to Turkey in his place. To the credit of the latter, it is

recorded that the Grand Turk was so impressed by a portrait of himself painted by Gentile as to "scarcely conceive that a mere mortal should have the divinity in himself to paint such a likeness."

Meanwhile Giovanni began his monumental work in Venice, which was to occupy the greater part of his long life and on which, incidentally, he was intermittently assisted by his brother. Unfortunately these works

were destroyed by fire in the sixteenth century, but Vasari records that they displayed "the golden touch possessed by every Venetian painter of importance" and "it is the absence in Giovanni of all straining either for expression or technical handling . . . his unruffled, quiet perfection that makes him a master of masters."

From his twenty-second year on, that is, from 1450 until his latest known works of 1513 and 1514, Giovanni Bellini is in continual growth, an

GIOVANNI BELLINI was past seventy when he painted "The Baptism of Christ," one of the finest examples of his art, the greater part of which has perished. Enough remains, however, to justify his fame as the foremost painter of his time in Venice. It is a curious coincidence that Giovanni first began to paint in oil and first began to be recognized as a master painter simultaneously when he was approaching or shortly past fifty. Bellini has taken some liberty with scriptural text in this work, introducing, for instance, three women witnesses to the baptism. Again, in showing the Father of Heaven surrounded by cloud-embedded cherubs, he omits "the spirit of God descending like a dove" and lighting on the "beloved Son." It is a masterpiece of Italian art.

unceasing evolution, so that no less a contemporary than Albrecht Dürer, in 1506, pronounced him "the best artist in Venice." Thus Dürer, sojourning in Venice, writes to a friend in Germany: "Giovanni Bellini has praised me much, before many noble people. He would much like to have something of mine, and came himself to me and begged me to do something for him and he would pay me well. And everyone says what an upright man he is. I am much attached to him. He is very old, but still the best in painting." Giovanni's greatest work having perished in the fires that twice swept the Ducal Palace in Venice, in 1574 and 1577, that which survives is principally "the things he did to live by, or to lay up money." As State painter to the Republic, writes Richter, "it fell to Giovanni to paint the official portraits of the Doges," of whom eleven held office during his eighty-six years.

THE BAPTISM OF CHRIST



GIOVANNI BELLINI (1428-1515)
Matt. III, 16, Luke III, 21

Courtesy Maison Ad. Braun & Cie.
Church of Santa Corona, Vicenza

ARY SCHEFFER



ONE April day in 1813 a lad named Ary (short for Ariel) Scheffer bounded up the stairs of a studio-home in Paris and tossed into his mother's lap fifty francs. When he had got his breath he explained that he had sold his first picture. Thereafter, his pictures sold—sold for all they were worth—until he quit painting, in 1858. In the interim he enjoyed the favor of the greater part of the aristocracy of France in particular and of Europe in general. In the beginning the prices he got for his pictures were not large, but there was always enough money so that the gaunt wolf that once scratched and sniffed at the Scheffer studio door was no longer to be seen or heard.

Five years later we find General Lafayette writing to a friend in reference to a proposed visit to his Chateau de la Grange: "I do not think you will find it dull here. Among others of our household is a talented young painter by the name of Scheffer." Incidentally, the young painter was making a portrait of Lafayette that is regarded as one of the best of him in existence. Through his strong Republican tendencies Scheffer had very naturally drifted into the company of those who knew Lafayette. The artist knew the history of the great man and was familiar with his American career. Scheffer, as Elbert Hubbard records, in his "Eminent Painters," was interested in America, "for the radicals with whom he associated were well aware that there might come a time when they would have to seek hastily some hospitable clime where to think was not a crime." Lafayette was sixty-one; Scheffer was twenty-three at the time, but there at once sprang up a warm friendship between them that lasted until the death of the great French patriot. While sojourning with Lafayette, Scheffer met the Duchess of Orleans, and that future Queen of

France was "so impressed by the quiet manliness of the young artist" that he was invited to her estate at Neuilly to copy certain portraits, and incidentally to give lessons in drawing to the Princess Marie. Of this event we read that "the gentle, mild-voiced artist knew his place and did not presume on terms of equality with the Princess who traced a direct pedigree to Louis the Great. He thought to wait

and allow her gradually to show her quality. She tried her caustic wit upon him, and he looked at her out of mild blue eyes and made no reply to her who had played tierce and thrust with every man she had met, and had come off without a scar. But here was a man of pride and poise, far beneath her in a social way, yet who had rebuked her haughty spirit by a simple look." Surreptitiously, it is intimated,

they fell in love and "there came a decided evolution in his art; but it was not until she had passed away that one could pick out an unsigned canvas and say positively, 'This is Scheffer's.' In all his work one sees that look of soul, and in his best one beholds a use of the blue background that rivals the blue of heaven. No other painter has gotten such effects from colors so simple."

Born at Dordrecht, Holland, in 1795, Ary Scheffer studied drawing at Lille, and in 1811 went to Paris, where, under Guérin, he had Géricault and Delacroix for fellow students, and with them eventually revolted against the ultra-classicism of Guérin.

The three classes of subjects affected by Scheffer serve in a general way to divide his art life into three periods. The third, characterized by religious subjects, dated from 1837. After his forty-fifth year he was largely occupied with sacred themes, and reached his highest achievement in "Christ Tempted of Satan," "Christ Weeping over Jerusalem" and the "Christ of the Reed."

HIS "Christ Tempted of Satan" shows the Franco-Dutch painter, Ary Scheffer, at the maturity of his genius. It, of course, illustrates the scriptural statement that "Again, the devil taketh Him up into an exceeding high mountain, and sheweth Him all the kingdoms of the world, and the glory of them; and saith unto Him, All these things will I give thee, if thou fall down and worship me." The artist has chosen to paint the tempter and tempted at the dramatic moment when Jesus is preparing to deliver His answer. The benign expression on the face of Christ is one of the triumphs of this canvas, considered by many his best painting.

THE TEMPTATION OF CHRIST



ARY SCHEFFER (1795-1858)
Matt. IV.

*Courtesy Maison Ad. Braun & Cie.
Louvre, Paris*

VERONESE



PAOLO VERONESE is the wonder and despair of modern painters by reason of the quality, facility and quantity of his work, so much of which was done so admirably and so easily as to seem incredible. Granting that he may not be so great an artist as Titian, nor so great a poet as Tintoretto, neither of them produced anything which as a downright *tour de force* of painting equals his "Marriage at Cana." Working side by side, as Veronese did, with Titian and Tintoretto, the whole splendor of Venice is revealed in his canvases, and his decorations in the Ducal Palace immortalize the pageantry which characterized the Italy of his time. Veronese, whose real name was Paolo Cagliari, was born in Verona, as his cognomen implies, in 1528. His father was a sculptor, and was ambitious for his son to follow in his footsteps. But the boy early gave evidence of a marked predilection for painting, and in his early twenties executed decorations for the Mantuan Cathedral that so far surpassed those of his collaborators that he found himself the object of considerable ill-will and jealousy. Presently we hear of him in Venice, at work on a commission to paint a Coronation of the Virgin and other subjects for the sacristy of the Church of San Sebastiano. Such was his initial success that he was intrusted with the decoration of the ceiling of the church with scenes from the story of Esther and Ahasuerus. The impression created by this work was profound. Still under thirty, the fame of the young painter was assured. He found himself the most popular artist of the day in Venice, "acknowledged by one and all to be well-nigh the equal of Tintoretto," who was ten years his senior, and "even to rival Titian," then in his eightieth year. Titian, with characteristic generosity, was

one of the first to recognize the genius of Veronese, whose progress he did much to advance.

One of his early and interesting commissions was to decorate, in conjunction with several of the most celebrated Venetian artists, the newly built Library of St. Mark's. A prize of honor, over and above the price agreed upon for the work, was to be conferred upon that artist whose

work might be adjudged superior. "And after all the pictures had been well examined," writes Vasari, "a golden chain was placed around the neck of Paolo Veronese, he, by the opinion of all, being adjudged to have done the best."

His "Marriage at Cana" was painted for the Convent of San Giorgio Maggiore, and was followed by other large canvases representing similar Biblical scenes. "All these great com-

AT the "Marriage of Cana," Veronese assembles in a vast hall and beneath marble porticos numerous illustrious characters, from Solyman, Sultan of Turkey, to the Emperor Charles V, and has at the feast many of the famous artists of his day, thus "bequeathing to posterity the most incongruous and at the same time the most truthful and vivid of documents." Painted in his thirty-fifth year, he received for it 324 silver ducats and a pipe of wine, besides the cost of materials and his own living expenses while engaged upon the work. Ruskin describes it as "one blaze of worldly pomp." Many critics pronounce it as beyond question "the masterpiece of modern painting," and as one of the great pictures of the world.

positions," it has been noted, "in spite of their sacred titles, were, in reality, merely reproductions of those sumptuous banquets and festive entertainments in which the wealthy Venetians took delight, and which were marked by an ever-increasing degree of state and ceremonial. The presence of Christ and His disciples are but accessories in the scene. The stately Palladian architecture and gorgeous costumes, the crowd of musicians, the buffoons and lackeys, the gold and silver plate, the silken canopies and banners, are all borrowed from Venetian life."

Veronese plainly delighted in portraying such scenes. He is said to have written on the back of one of his drawings: "If I ever have time, I want to represent a sumptuous banquet in a superb hall, at which will be present the Virgin, the Saviour, and St. Joseph. They will be served by the most brilliant retinue of angels which one can imagine . . . to show with what zeal blessed spirits serve the Lord."

THE MARRIAGE AT CANA



PAOLO VERONESE (1528-1588)
John II, 1

*Courtesy Maison Ad. Braun & Cie.
Louvre, Paris*

GHIRLANDAJO



HIRLANDAJO painted while his beloved Florence, under the fitful rule of Piero de Medici, was moving swiftly to its doom. The doomsman, in this case, was one Fra Girolamo Savonarola, whose sermons against the current vanities of the rich and luxurious city filled the fashionable throngs at the Church of San Marco with apprehension.

Eight years before his death, this Florentine master was commissioned by Piero de Medici's privy treasurer, Giovanni Tornabuoni, to decorate the walls of the choir of Santa Maria Novella, which was under the patronage of the impoverished Ricci family. Their permission was obtained on condition of setting the Ricci arms "in the most conspicuous and honorable place in that Chapel." Ghirlandajo, writes Vasari, "actually set the Tornabuoni arms in huge scale on the side pilasters, whereas he painted the Ricci

arms half a foot high on the door of the ciborium in the base of his altar-piece." Incidentally, the painter was to receive for his work 1100 gold ducats. If, however, the frescos greatly pleased him, Tornabuoni was to pay 200 ducats more. Nearly four years were required to execute the commission, and for one of those years "a touchy and ugly little boy who carried the disproportionately great name of Michel Angelo Buonarrotti scrambled discontentedly about the scaffolding of the choir, lending a hand here and there, and learning the old art of fresco painting. His teacher, of course, never knew that in the restless apprentice was a Titan in embryo." The work done, Tornabuoni is said to have acknowledged it to be well worth the extra 200 ducats, but he begged the painter not to press him for that sum.

CALLED to Rome in 1481 to help decorate the Sistine Chapel, Ghirlandajo's two principal works were the "Resurrection" and the "Calling of Peter and Andrew." Critics and connoisseurs united in praising this latter fresco as one of the very best in the entire series. The scene is on the shores of Lake Gennesaret at the beginning of Christ's ministry. The central figure is Jesus himself, with hand uplifted blessing Peter and Andrew whom he has just called as followers. The newly made disciples kneel before the Master, their attitudes and expressions full of deep reverence and humility. On both sides are introduced spectators, in the dress of the day, recognized as members of the Florentine colony then living in Rome. The man in the cloak is the Archbishop Rainoldo Orsini, the Greek Argyropolos is nearer the front, as also is Giovanni Tornabuoni, the Medici privy treasurer.

"Ghirlandajo," applauds Vasari, "who valued glory and honor much more than riches, immediately remitted all the remainder, declaring that he had it much more at heart to give his patron satisfaction than to secure the additional payment for himself."

Though Ghirlandajo is charged by John Addington Symonds with lacking "almost every other true poetic quality, he com-

bined the art of distributing figures in a given space with perspective, fair knowledge of the nude, and truth to nature, in greater perfection than any other single painter of the age." He painted only frescos and tempera pictures, and never worked in oils.

The Messrs. Blashfield and A. A. Hopkins acclaim Ghirlandajo "a true painter, who shows his subtlety in characterization, in differentiation of feature, in seizing the personality of each model, in sympathetic comprehension of widely different types of men.

... His grave and virile style is the link between Masaccio in the beginning and Raphael at the culmination of the art of painting. To the student of the Renaissance, of Florentine history, or of the 'human document,' his portraits of the contemporaries of the Magnificent Lorenzo and of Savonarola are invaluable; the old town still lives in these frescos, and though the master was not given the 'walls of Florence to paint,' as he desired, he portrayed the world within those walls."

At the age of forty-five, in the year 1494 Ghirlandajo was stricken with what probably was the plague. Hearing of his illness, Tornabuoni regretted his parsimony, and sent him 100 ducats, but too late. On January 11 Ghirlandajo died, and was buried in the Florentine church where his own works make his most beautiful monument.

THE CALLING OF PETER AND ANDREW



GHIRLANDAJO (1449-1494)
Matt. IV, 18

*Courtesy Maison Ad. Braun & Cie.
Sistine Chapel, Rome*

PAOLO MICHETTI



DOARDO DALBONO, the well-known Neapolitan painter, in reviewing his art-student days, recalls a winter evening of 1868 in the life-class of the Art Academy at Naples. It being a chilly day, and the studio not being heated, he was walking to and fro in the rear of the room, to restore his circulation between poses of the model, when he detected in hiding behind the benches a peasant lad clutching some ragged sheets of paper and the stub of a pencil. He had crawled into the darkest corner of the studio.

"What are you doing there in the dark, instead of sitting out on the benches to draw?" asked Dalbono, curiously.

"But who will give me a drawing-board and a good piece of drawing paper? Besides, they won't let me sit out there. When the attendant sees me, he puts me out the door," answered the boy, in the dialect of the Abruzzi.

"Let me see what you've drawn."

And the boy held forth a drawing that the master of the class, Domenico Morelli, pronounced superior to the work of any of the regularly accredited students, regardless of age or advantages. The next day the "studio stowaway," whose name was Francesco Paolo Michetti, became a fellow student with and a special charge of Dalbono in the Art Academy of Naples, and in the course of a few years he was to rank as one of the modern masters of Italian art.

Eulogized by the usually conservative critic, Richard Muther, of the University of Breslau, as "a painter of bold and magnificent talent," a genuine product of the wild Abruzzi, Paolo Michetti was the son of a day-laborer, as was his master, Morelli. He was born at Tocco da Casauria, near Chieti, in 1851, and his early

years were those of toil and privation. He seems to have had little or no instruction in drawing, and to have received no encouragement to master the art of painting. In fact, he was left an orphan at an early age; and it was his savings from the scant wages he received as a farm laborer that enabled him to go to Naples, and incidentally to become a pupil of Morelli.

So rapidly did Michetti develop that he

returned to his native place before a great while with such evidences of his ability as an artist that he not only found patrons, but was granted a subsidy by the Province of Chieti with which to resume his studies in Naples.

Fortune smiled on the peasant painter and he was enabled to travel extensively, to Rome, Paris and London in turn, but as early as 1876 he was back in Naples, still seeing and painting genre pictures of peasant life in south-

ern Italy, distinguished for their richness of color and dramatic insight. Tiring of Naples in a short time, this leader of the new school of Italian painters settled amid the Abruzzi, close to the Adriatic, in Francavilla à Mare, near Ostona. There, in 1877, Michetti painted the work which laid the foundation of his celebrity, "The Corpus Domini Procession at Chieti," a picture that "rose like a skyrocket in its boisterous, exhilarating medley of bright colors."

In all his pictures Michetti shows himself an improviser of dexterity, overcoming awesome difficulties with apparent ease, shedding a blaze of color over everything—a man to whom painting was as much a matter of course as spelling is to most people. The Paris World Exposition of 1878 left him a celebrated artist, and from that time his name has been to the Italian connoisseur a symbol for something new, unexpected, extravagant, wild.

THE CLEANSING OF THE TEMPLE



FRANCESCO PAULO MICHETTI (1852-)
John II, 13

Courtesy Current Literature Pub. Co.

FRITZ VON UHDE



PREDECESSORS of Fritz von Uhde, in the first part of the nineteenth century, felt they were on the right way in representing Christ in art as a specially wise and benevolent Jew. As a result, their pictures were either comic or conveyed an irreverent satiric suggestion. Then came Uhde and set modern Christians in the place of modern Jews, thereby introducing a new phase of religious painting. An age wanting in independence, such as the early part of the last century, was enslaved by classical forms and, as Muther observes, "confined itself to a lukewarm repetition of figures borrowed from the fifteenth century, which became so diluted that they gradually assumed a Byzantine pattern."

When Uhde exhibited his first revolutionary picture in 1884 he had seen life from many angles. His father was an ecclesiastical functionary, and the subject of this sketch was born in Saxony in 1848. His career as an artist, for which he studied in Dresden, was interrupted by ten years of military service, two years of which were in the Franco-Prussian War.

Upon retiring from the army in 1877, with the rank of captain, he again devoted himself to art, going to Paris, where, for a time, he was strongly influenced by Munkácsy. Two canvases exhibited in 1880 in the Paris Salon were the fruits of his residence in that city.

It was only after his return to his home in Munich, when he was induced to visit Holland, that his views underwent a revolution. His expression became richer and his brush more powerful, especially as a Biblical painter. In that field he has scored his most decided successes, associated as they are with those violent attacks

upon him which have assisted in making his works more familiar.

"The Sermon on the Mount" was Uhde's first Biblical picture with a scene in the open air. In these and other pictures Uhde shows himself an eminent painter as well as a first-rate psychologist. Every one of these pictures is rich in delicate spiritual observation. In fact, says Muther, "A trace of tenderness, inward

depth and cordial idyllicism runs through all the art of Uhde. His Christ—that quiet Being laying His hand so softly down and moving with such spiritual calm—is the impersonation of benevolence, the embodiment of brotherly love."

At the same time, "In spite of all their wealth of spiritual feeling Uhde's pictures produce an effect upon the majority of the public that is much more strange than convincing. The naïveté and naturalness quite unconsciously produced

by the old masters, according to the general supposition, is in Uhde a logical conclusion, the result of an involved system of ideas. In clothing Biblical personages in the dress of modern peasants, the effect is complicated.

Nevertheless, in sheer ability and sentiment the art of Fritz von Uhde holds a place of its own in modern German art. It is explained that Uhde merely chose modern costume to avoid the medley and confusion of historical costume, and divert no one from the physical character of the motive by an external, antiquarian equipment. To justify his conception, may be cited as his accomplices all the old masters of Teutonic origin, and even the Italians of periods other than that of Raphael. It remains to be seen whether later generations will view his pictures as we now see the work of the old masters.

IN Fritz von Uhde's "Sermon on the Mount," painted in 1886, the sun has almost set, and its last rays cast a glow upon the field. A peaceful village, its red roofs dimly described, is in the background. Tired and travel-stained, Christ has seated Himself upon a bench in an open field, and is preaching to the "poor in spirit" who have gathered 'round Him. Some are kneeling at His feet. Troops of men and women in various stages of emotion are descending from the hillside to hear the preacher. The various gestures of naïve humility, pious devotion, edification and sincere uplifting of the heart are masterly in expression. A nameless yearning, an ardent desire to understand the spoken words, is expressed in the dilated blue eyes of the two women near the preacher, as in the faces of the men.

THE SERMON ON THE MOUNT



FRITZ VON UHDE (1848-1911)
Matt. V, VI, VII

BENJAMIN-CONSTANT



EAN JOSEPH BENJAMIN-CONSTANT once described himself as having been "a Parisian, born in the flesh in 1845, and born as an artist in 1872, on first visiting Morocco. . . . Since then I have had no other dream than to be a painter of Oriental scenes, to lead the life prefaced in painting by Marilhat, Delacroix and Henri Regnault."

This was after the Franco-Prussian War, in which Constant rendered military service; and his road to the Orient led through Christian and Moorish Spain, the occasion being an embassy to the Sultan of Morocco. He had been a pupil of Cabanel, but after his sojourn in Africa he no longer was under the influence of that master, falling, as he did, under "the enchanting spell of tropical sunshine." That and tropical heat are impressive elements of

his representations, and, as Dr. Muther notes, "there is a seeming affiliation between the joyous light and color he loves to paint, and his own geniality, which, united with his artistic endowment, places him among the Salon Forty, though one of the youngest." Indeed, a friend of many years standing speaks of "revelling in that merry, rather solid Constant humor which matched so well his powerful physique and his leonine head. His face was rather that of a comedian—a tragi-comedian—and it was a true index to his manner with his friends, in a measure, too, of his art."

Not that Benjamin-Constant was other than tremendously in earnest, and took his art in all seriousness. To him any evidence of affectation was repugnant, and it was something that he would never tolerate in his pupils. A contemporary English painter was once commenting on the spirit of decadency abroad in the French art world of the period. "Décadents!" echoed Constant, "I will have no *décadents* in my

studio. Ah," he continued, "you are lucky in England to be free from that affectation of diseased refinement that turns to flabby morbidness, and calls itself 'new art.' You Anglo-Saxon-Celts are strong, you go straight to the point, you reach your goal sooner or later. You have patience to wait, you are not disheartened by failure or spoiled by success; and those are qualities in art, as in life, that over-

shadow all the brilliance of easy success. . . . Better not to have attained perfection of accomplishment than, doing so, to take glory in sinking back exhausted, and affect pride in proclaiming the poetic beauty of mental atrophy."

It was firmness, energy, solidity that he loved, and any attempt at mountebankism in art Constant detested—that is to say, in shirking the difficulties of painting. Critics are not lacking who find fault with

THE scene of the picture of "Jesus in the Great Storm" is the Sea of Galilee and the occasion is shortly after the calling of the disciples, when He and certain of them took ship to "pass over unto the other side." St. Mark relates: "And there arose a great storm of wind, and the waves beat into the ship. And He was in the hinder part of the ship, asleep on a pillow." Two of the Apostles are shown here arousing the sleeping Saviour, who, being awakened, "rebuked the wind, and said unto the sea, Peace, be still. And the wind ceased, and there was a great calm." The violence of the storm is indicated by the absence of oars from the boat which, nevertheless, is scudding the waves, in partial control of the helmsman.

Constant for striving for an impressiveness that results in showiness; but none asserts that his work was dishonest. Of so-called impressionistic painting, he once observed: "The Academy does well to shut it out, as port officers shut out the plague. . . . The modern decadent is artistically tubercular, and the impressionist who thinks that his scientific experiments with light and with optic nerves are art is suffering from a lupus; and they are both ugly diseases."

His Oriental canvases reveal Constant to be a fine colorist and a master of technique. After 1880, however, he abruptly changed his manner, devoting himself to mural decorations and to portraits, until his death in 1902. The most prominent examples of the former are a great plafond in the Hotel-de-Ville, Paris, and a series of frescos in the new Sorbonne. He painted important mural decorations in other cities of France, and was equally distinguished as a portrait painter. Constant visited the United States several times.

CHRIST ON THE WATERS



JEAN JOSEPH BENJAMIN-CONSTANT (1845-1902)
Matt. VIII, 24, Luke VIII, 23

Courtesy Current Literature Pub. Co.

LHERMITTE



LÉON AUGUSTIN LHERMITTE, who ranks with Bastien-Lepage and Millet as a French painter of peasants, was himself the son of a peasant. His birthplace was Mont-Saint-Père, near Château-Thierry, a quiet old town where, before the Great War, there infirmly stood a Gothic church surrounded by the moss-grown roofs of thatched houses.

There he was born in 1844. In the great drive of the Germans toward Paris in 1914 the place was virtually wiped out, but has been restored.

Lhermitte's grand-sire was a vine-grower and his father a village schoolmaster. He worked in the field himself, and, like Millet, he painted afterwards the things which he had done himself in youth. His principal works are pictures of reapers in the field, peasant women in church, young wives nursing their children, rustics at work, here and there masterly water-colors, pastels and charcoal drawings. There is his decoration of a hall at the Sorbonne with representations of rustic life, in his later period occasionally pictures from other circles of life, such as "The Fish Market of St. Malo," "The Lecture in the Sorbonne," "The Musical Soirée," and finally, as a result of the religious tendency of French art in his later years, "Among the Lowly." Although Lhermitte has maintained a studio in Paris during the greater part of his productive life, he has spent most of his time and done most of his work in his native village, living quietly and simply with the peasants. The majority of his pictures, which are ranked among the most robust productions of modern Naturalism, were painted in a great glass studio which Lhermitte built in the garden of his ancestral home.

Contrasting Lhermitte and Bastien-

Lepage, the critic Muther observes that while the latter, "through a certain softness of temperament, was moved to paint the weak rather than the strong, and less often men in the prime of life than patriarchs, women and children, Lhermitte displays the peasant in all his rusticity. He knows the country and the labors of the field which make the hands horny and the face brown, and he has rendered them

IN "Among the Lowly," the French peasant painter, Lhermitte, conceives of the Master visiting a typical peasant cottage and manifesting Himself to the lowly inmates. He is standing back of a table, His hand raised in benediction. At the left the mother sits with an infant in her arms and three children are standing near her. Beyond, in an open doorway, stands a man with a boy in his arms; at the right an old couple is seated, a young girl stands behind them, and in the foreground a child leans against the old woman's knee. The reverence of these simple people for the Master is indicated by the fact that the man in the doorway has removed his hat and is listening with his head bowed. Christ would seem to be saying grace over the humble meal on the table before the mother and child.

in a strictly objective manner, in a great sculptural style. Bastien-Lepage is inclined to refinement and poetic tenderness; in Lhermitte everything is clear, precise, and sober as pale, bright daylight." As with his great senior, Millet, Lhermitte has not come under the influence of any tradition, but he has approached art like the man in the age of stone who first scratched the outline of a mammoth on a piece of ivory, or like the primeval Greek who, according to legend,

invented painting by making a likeness of his beloved with a charred stick upon a wall. Unlike Millet, however, who received no encouragement in his first artistic attempts, Lhermitte was regarded as a prodigy by his parents, and the same opinion seems to have been held by their friends and neighbors. Growing up in close sympathy with the simple life of an Aisne village, it naturally furnished him with picture subjects and his inborn talent found early development through the generosity of a neighbor who sent him to Paris to study in 1863. His first master was Lecoq de Boisbaudran, who is reputed to have been a much greater teacher than painter. His first successes were in charcoal, and his skill as an aquarellist and etcher is regarded by many as equalling his incontestable talent as a painter. His pictures are in the Metropolitan Museum of New York and many foreign galleries.

AMONG THE LOWLY



LÉON AUGUSTIN LHERMITTE (1844-1925)

Metropolitan Museum
New York City

WILL H. LOW



PROBABLY this American artist is better known as an illustrator than as a figure and genre painter. That he has succeeded in all three departments is evidence of his versatility and artistic capability. Will H. Low was not intended by his parents to be an artist and, indeed, he received very little encouragement to develop himself in that direction. Although he made sketches in his boyhood, his first real impetus to become an artist was furnished by an English painter who was employed in this country in decorating Pullman cars with still-life pictures of flowers and sundry ornaments such as were parlor-and-sleeping-car features in the 'sixties and 'seventies.

Born in 1853 at Albany, New York, Low's early education was interrupted by ill health and he left school before he was fifteen years old. Despite parental opposition, he persisted in his determination to become an artist, and by 1870 had made such progress, without the aid of any master, that he went to New York and for two years supported himself as a magazine illustrator and in making theatrical posters. One of his first magazine commissions came from *Harper's Weekly*, as a contributor to which he met and formed a lifelong friendship with Edwin A. Abbey.

During his early days in New York Low submitted a drawing to the National Academy of Design, which was rejected because it was done in pencil. Subsequently he was an instructor in that institution for a period of three years, and for more than six years he was chairman of its school committee. In 1872 he had a painting hung in the Academy Exhibition. The next year, 1873, he went to Paris to study with Gérôme at the École des Beaux-Arts. On arriving in the

city of his artistic dreams the young American aspirant was caught in a crowd of Parisians who, unknown to him, were making their way to the opening of the Salon. It was in the morning, but despite the fact that he had not breakfasted, he remained all day in that "holy of holies" without a thought of other food than was his to gaze upon in the form of pictures. A sketch made by Low at Barbizon, where

he was influenced by association with Millet and other painters of that school, gained the favorable notice of Munkácsy, who advised him to avoid all schooling and depend on his natural talent. Millet, however, advised him to the contrary, and he returned to Paris to study under Carolus Duran. It was while he was with Carolus Duran that another remarkable young American painter was received into the studio, in the seventeen-year-old person

In this picture of "Christ and the Woman Taken in Adultery," the artist paints the woman kneeling at the feet of the Saviour, who has just uttered the words, "Neither do I condemn thee: go, and sin no more." This was after the scribes and Pharisees had brought the accused woman to Him, asking whether she should not be stoned according to the Mosaic law, and had left the two alone, on hearing Christ say, "He that is without sin among you, let him cast the first stone at her." The expression of the hands, both of the woman and of the Saviour, is peculiarly eloquent in this picture, which ranks high as a religious painting of charm and originality by a distinctly modern American artist.

of the late lamented John Singer Sargent. Low recounts an amusing incident of his student days in Paris, which reveals Carolus Duran and his atelier in an interesting light. The class was modeling in clay one morning, when one of its members went into an ante-room. Anticipating his return, a practical joker secured a wet sponge and, mounting a stool, announced his intention to "Let 'Becky' have it" when he entered. The door opened and he flung the sponge. It struck, not the intended victim, but the master, "brave in his blue velvet coat and yellow silk shirt." There was a moment of suspense. Then the master withdrew, closing the door after him. It presently reopened, and Carolus Duran, his disorder repaired, reappeared and was greeted with a stammering apology and explanation. His magnanimity in excusing the mistake and proceeding quietly with the lesson, inspired the wholesome respect of the class.

**"HE THAT IS WITHOUT SIN AMONG YOU,
LET HIM FIRST CAST A STONE AT HER"**



WILL H. LOW (1853-)
John VIII, 7

Courtesy of the Artist

PUVIS DE CHAVANNES



PIERRE CÉCILE PUVIS DE CHAVANNES, scion of an old Burgundian family which took pride in tracing its genealogy back to the year 1152, was born at Lyons, France, where his father was a mining engineer, in 1824. He was intended to be an engineer, but while on a pleasure trip to Italy in his nineteenth year the sight of the Italian works of art opened a new horizon to his imagination. He decided to be an artist, and studied under several masters, one of whom was Delacroix, and none of whom seems to have been satisfactory to him. He quitted the studio of Couture, for instance, because the master found fault with his way of rendering flesh tones and insisted upon Puvis following his own stereotyped formula. The instructor went too far, it seems, when he proceeded to alter the entire color-scheme of the study on which the pupil was engaged. "What, Monsieur," cried Puvis, in amazement, "is that the way you really see the model?" And after that day he never returned to the atelier.

After leaving Couture he abandoned all idea of learning to paint in the usual fashion, and organized a group of friends who, like himself, wanted to paint from the living model, into a sort of communal academy that existed for a number of years. During nine of those years his pictures submitted to the Paris Salon were invariably refused, and things would have gone hard with the artist had he not enjoyed an independent income. Undeterred by rebuffs and believing strongly in himself, Puvis sent the rejected canvases to private exhibitions in Paris where they occasioned much public merriment.

It was not until 1859, when he was thirty-five years old, that he conquered the Salon with his "Return from Hunting," and repeated the performance two years later with two mural pictures, "Peace" and

IN the accompanying picture Puvis de Chavannes, who diverted French art into a new course, paints John in the act of paying the price for his public arraignment of Herod, who had appropriated his brother's wife and thereby inspired her enmity. She was the mother of Salome, whose dancing so delighted Herod that he offered to grant any boon she might crave. Sharing the hatred of her mother for John the Baptist, she asked for his head on a platter. She is shown here witnessing the act of the executioner in carrying out the decree inspired by her request.

"War." For the first time his work was seriously discussed by the critics; he was awarded a medal of the second class, and the government purchased one of his pictures.

Subsequently the city of Amiens secured these two pictures for its new Musée de Picardie, and, needing two more mural paintings to adorn the main staircase of the museum, sent the architect to interview the painter.

"Have you, by good luck," Puvis was asked, "something that will serve our purpose?" For answer the artist brought out two immense rolls of canvas. "Have I what you want!" he exclaimed. "Here they are—'Work' and 'Rest'. They are of the same dimensions as 'War' and 'Peace', and were executed to accompany them." As the

city of Amiens was not able to pay for these works at once, the painter gave them to the museum, and their reception was such that the civic authorities ordered a new composition for the same building. This painting, exhibited under the title of "Ave Picardia Nutrix" at the 1865 Salon, created a sensation, and thenceforward the position of Puvis de Chavannes as a mural decorator was assured.

In 1890 the trustees of the Boston Public Library invited de Chavannes to decorate the staircase of that building, and offered him 200,000 francs (the largest sum he had ever received) for the work, which was to comprise one large painting and eight smaller panels. After much hesitation, due to advancing age and the poor health of his wife, he finally accepted the commission and in 1895, at the age of seventy-one, began work on the pictures, which were finished in 1897.

Before he had finished his decorations for the French Pantheon he fell ill, but with characteristic determination continued painting until he could no longer hold a brush. His death, in 1898, followed not long after that of his wife.

THE BEHEADING OF JOHN THE BAPTIST



PIERRE PUVIS DE CHAVANNES (1824-1898)
Matt. XIV

*Courtesy Maison Ad. Braun & Cie.
Metropolitan Museum of Art, New York City
(Loan from John Quinn Collection)*

GUSTAVE MOREAU

IN pictorial art Gustave Moreau is equivalent to Charles Baudelaire, whose strange and fascinating poems strike much the same note as the tortured, subtilised, morbid but mysterious and captivating creations of Moreau. Every one of his works stands in need of a commentary, and bears witness to a profound and peculiar activity of mind. He "gives ear to dying strains, rising faintly, inaudible to the majority of men. Marvellous beings pass before him, fantastic and yet earnest. . . . An age which went wild over Cabanel and Bouguereau could not possibly be in sympathy with him . . . and it is only since the mysterious smile of Leonardo's women has once more drawn the world beneath its spell that the spirit of Moreau in art has become a familiar thing."

Born in Paris in 1826, this strange artist early fell under the influence of Delacroix and his own friend, Chassériau. Pursuing his studies in Rome, he imitated such painters as Montegna and Signorelli. He exhibited little, and did not become known until toward the end of his life. The only modern painters with whom he can be compared are Burne-Jones and Puvis de Chavannes.

In most of his work a complete absence of motion has, says Richard Muther, "taken the place of the striding legs, the attitudes of the fencing-master, the arms everlastingly raised to heaven, and the passionately distorted faces which had reigned in French painting since David. He makes spiritual expression his starting point, and not scenic effect. Everything bears the seal of supernatural peace; everything is inspired by inward life and suppressed passion. Even when the gods fight there are no mighty gestures; with a mere frown they can shake the earth like Zeus."

THIS much admired picture, known as "The Apparition" or "The Vision of Salome," is one of a series dealing with Salome which Moreau painted in 1878. In a sombre hall supported by mighty pillars, sits Herod, half asleep with hash-eesh and motionless as a Hindoo idol. Two women lean at the foot of a pillar. One plays a lute. Flowers strew the floor. Salome advances and begins to dance. She is loaded with jewels. Suddenly she pauses and presses one hand to her bosom: she has seen the head of John the Baptist in a blinding halo, and his executioner as he stands leaning on the sword with which he smote the head from the body. Her conscience at having instigated his death is rending her, as her face and attitude eloquently reveal.

Before the discovery of the famous Cyprus statues no artist would have ventured to adorn a Grecian goddess with flowers, hairpins and a heavy tiara. Attracted to these discoveries, Moreau has been governed by strangely exotic inspirations. He is said to have worked in his studio "as in a tower opulent with ivory and jewels." He delights in arraying his figures in the most costly materials, as the Cyprus discoveries

give him warrant for doing, in painting their robes in the deepest and most barbaric hues, and in being almost too lavish in his manner of adorning their arms and breasts. "Every figure of his is a glittering idol. . . . The capricious generation of the Renaissance occasionally treated classical subjects in this manner, but there is the same difference between Filippino Lippi and Gustave Moreau as there is between Botticelli and Burne-Jones: the former, like Shakespeare in

the *Midsummer Night's Dream*, transformed the antique into a blithe and fantastic world, whereas the fire of yearning romance burns in the pictures of Moreau." His "Orpheus" is one of his most characteristic and strangely attractive creations, just as those dealing with Salome, in their bizarre sentiment—suggestive of an opium dream—are perhaps his most imaginative. When Moreau died in 1898, he left his eight thousand pictures in water-color and in oil to his native city of Paris to form the Musée Moreau in the Rue de la Rochefoucauld. The most notable of his paintings are "Jason," "Death of the Young Man," "Prometheus," "Hesiod and the Muses," "The Sphinx," and "The Vision of Salome," in the Luxembourg. From 1892 to 1898 he was professor in the École des Beaux-Arts. At the age of forty-nine he received the Cross of the Legion of Honor.

THE VISION OF SALOME



GUSTAVE MOREAU (1826-1893)

*Courtesy Maison Ad. Braun & Cie.
Luxembourg, Paris*

RAPHAEL

WORK, unceasing work, filled the days of Raphael in Rome. The ingenuity and industry of the man were marvellous. Supplementing his monumental labors in the Palace of the Vatican and his architectural direction of St. Peter's, in succession to Bramante, more than eighty portraits were painted by him, besides designs innumerable for engravings, and even for silver and iron ornaments required by the Church.

In addition to his work in the papal service, Raphael was also engaged in executing commissions for the wealthy banker Agostino Chigi, not only at his villa near Rome—now the Villa Farnesina—where the fresco of "The Triumph of Galatea" still adorns the wall, but in the Chigi family chapel in the Church of Santa Maria del Popolo, where he painted his famous Sibyls. His last important decorative work were the frescos painted in the Chigi, or Farnesina Palace, representing the mythological story of Cupid and Psyche. Vasari relates of this work that the great banker, having commissioned Raphael to decorate the first floor of his palace, was much disturbed because the painter was so slow setting to work. Even when he started on the frescos, "Raphael was so occupied with the love which he bore to the lady of his choice, that he could not give sufficient attention to the work. Agostino, therefore, falling at length into despair of seeing it finished, made so many efforts by means of friends and by his own care, that after much difficulty he prevailed on the lady to take up her abode in his house, where she was accordingly installed in apartments near those which Raphael was painting; in which manner

the work was ultimately brought to a conclusion."

In two sonnets to this woman, who seems to have been the love of his life, Raphael addresses her as one far above him, vowing that he will never reveal her name. It is true that a marriage with the niece of his close friend Cardinal Bibbiena was once arranged for, the date of the wedding set and the Pope was to perform the ceremony.

But Leo X regarded Raphael as a servant of the Church: he had work for him to do, and moreover, he had fixed ideas concerning the glamour of sentimentalism, so he requested that the wedding be postponed from time to time—and meanwhile the lady died.

Raphael, in addition to decorating the Chigi Palace, was zealous in the papal service of unearthing and preserving the art treasures which lay buried under the ruins of Rome, and "with a princely magnificence sent artists through Italy and Greece to make drawings of those antiquities which he was unable to see himself.

He was in intimate correspondence with most of the celebrated men of his time; interested himself in all that was going forward; mingled in society, lived in splendor and directed a host of pupils."

His most famous easel-picture of "The Sistine Madonna" was painted, entirely by his own hand, a year before his death—the result of a fever contracted, some say, while superintending excavations in the malarial quarters of Rome, or, according to others, of a chill gotten while awaiting an audience with the Pope in one of the halls of the Vatican. The dying Raphael sent for his old master Perugino, directed that he should complete certain unfinished work, and expired at thirty-seven.

THIS "Transfiguration" is the last picture that Raphael painted, and he left it to be finished by one of his pupils. Somewhat declamatory and violent, what it lacks in characterization is made up by its wonderful composition, individual movements and dramatic effect. On the top of the mountain, brilliantly lighted in the bright cloud, hovers the transfigured Saviour between Moses and Elias, above three dazzled disciples who have fallen to the ground. Meanwhile a scene of human misery (based on Matthew XVII, 16) is enacted below: the father of the lunatic boy, accompanied by a crowd of people, has come upon the nine other disciples. Of the two women kneeling before the apostles, one is the boy's mother crying for help. Supplication is in their every attitude. And the nine apostles, deeply moved and compassionate, realize their powerlessness to help, because He who might have helped has left them.

THE TRANSFIGURATION



RAPHAEL (1483-1520)
Matt. XVII

*Courtesy Maison Ad. Braun & Cie.
Vatican Gallery, Rome*

SEBASTIANO DEL PIOMBO



SEBASTIANO LUCIANI, called del Piombo, because in 1531 Pope Clement VII made him keeper of the Leaden Seal, painted his most celebrated picture, "The Raising of Lazarus," as a result of his association with Michel Angelo, who designed to make him a rival to Raphael. Sebastiano was a Venetian and was "discovered" by Agostino Chigi, the Croesus of his time, who was then building on the banks of the Tiber the famous residence that was later to be called the Villa Farnesina. He occasionally visited Venice on business, and he grew to like the striking and brilliant color work of the younger painter, and persuaded him to join the Roman school. This was the period of the remarkable artistic activity inspired by Pope Julius II who, when not otherwise engaged, was "clambering about

the scaffoldings of the Vatican," then being constructed under the architectural direction of Bramante, and decorated by such masters as Michel Angelo and Raphael. Like a great flame, the Renaissance, at the moment when it was on the calendar to be dying, was kindled into new and greater intensity. The torches of genius, however, had been transferred from Florence and Umbria to Rome.

Sebastiano quickly executed an important decoration in the Villa Chigi. He was then painting with the fluency of a charming improvisator, doubtless in imitation of his master Giorgione. But events soon made him lose his ingenuous self-confidence. For at this time the great frescos of Michel Angelo in the Sistine Chapel and of Raphael in the Stanza della Segnatura were opened to the public and Sebastiano must have felt as though he had strayed into an overpowering company. Thanks to his patron, Chigi, Sebastiano soon became associated with Raphael, and for a

while their collaboration was mutually satisfactory. One supplied what the other lacked.

At the death of Bramante in 1514, however, a sudden and important change occurred in the so-called school of Rome. Raphael was appointed to succeed Bramante as the papal architect, and the rivalry between him and Michel Angelo became open warfare, with the artistic world of Rome

divided into two camps. Raphael had an advantage in enjoying the favor of Pope Julius, who found him easy to get along with, whereas Michel Angelo was choleric and disposed to be dictatorial. Presently the latter was sent to Florence to build the façade of San Lorenzo, a mission that amounted to exile; and Raphael was left in undisputed mastery.

Before leaving Rome Michel Angelo found in Sebastiano del Piombo a lieutenant

THE Raising of Lazarus," painted by Sebastiano del Piombo in rivalry with Raphael, is criticized as lacking devotional spontaneity. As Canon Farrar states, "the painter is thinking exclusively of the effectiveness of his picture, not of the miracle of Christ's mercy." Jesus, with one hand uplifted to heaven, and the other pointing to Lazarus, has just said, "Loose him and let him go." Behind Him St. John is arguing with incredulous Pharisees. The face of Lazarus is still overshadowed by the shroud, but his eye is fixed on Christ. Behind Him is Martha, among other women, half horrified. Three men are removing the heavy stone of the sepulchre. Mary is at the feet of Jesus.

who had quarrelled with Raphael over the decorations of the Villa Chigi and was ready to espouse his cause. It was a strange alliance. According to Vasari, Michel Angelo thought that by assisting Sebastiano with his drawing, and setting him up as a competitor to Raphael, he could triumph over his enemies without in any way compromising his own reputation. Sebastiano tells Michel Angelo, in a letter still extant, of his remark to Pope Julius that he (Sebastiano) could work miracles if Buonarrotti helped him. "Of that I have no doubt," quoth the Pope. "You all learned from him."

At all events, prompted by the great Florentine, Sebastiano proposed to paint for Cardinal Giulio de' Medici a picture of "The Raising of Lazarus" in competition with a picture of the "Transfiguration" that Raphael had been commissioned to paint. Raphael died before his great picture was completed, so it is not probable that the Cardinal rendered a formal decision.

THE RAISING OF LAZARUS



SEBASTIANO DEL PIOMBO (1485-1547)
John XI, 43

*Courtesy Maison Ad. Braun & Cie.
National Gallery, London*

MORETTO



ALESSANDRO BONVICINO, more commonly called Moretto (the Moor), in allusion to his dark complexion, was a great painter, who still remains comparatively obscure because of the fact that most of his pictures were painted for the religious institutions of his native town of Brescia, Italy, where he was born about the year 1498 and where he died about 1555.

If he had lived for long in Venice, where he studied for a period, he would doubtless have become one of the most famous of painters. As it is, "his is a reputation which must increase with the years, for his work not only has a soundness quite uncommon in northern Italy, but a noble, serious charm and quiet dignity as well."

Contemporary with Moretto in Venice were Titian, the supreme young master; Tintoretto and Palma Vecchio. Bellini, an old man, was still alive; and El Greco was a student under Titian. Moretto may have known Albrecht Dürer, when the latter made his visit to Venice. The curious thing about Moretto, however, is that with all these inducements to paint in a style nearly approaching the Venetian, he chose to return to Brescia in the hills and to paint quite in his own manner—in cool, silvery tones quite different from what has been called the Venetian "golden glow."

Moretto is said to have tried to introduce something of the style of Raphael into his work, but their methods were quite different; although Raphael derived largely from da Vinci, as did most of his successors in north Italy, Moretto included. His cool, silvery quality is nearer to what the moderns have come to feel is the modest truth of nature. That is the feeling engendered by his pictures—singular truthfulness, especially for a painter of those days. It is also as a designer that Moretto makes a very strong appeal, having a wonderful Titianesque power of filling spaces in a grand manner. And he was an innovator,

an introducer of novelties exceptional at that period. His "St. Justina," for instance, in the Imperial Gallery at Vienna, is in some ways one of the most original pictures ever painted. Indeed, Moretto is one of the noble army of artistic martyrs, only in his case there was not that lack of technical ability which so often explains a failure to please.

Being a strong designer, it follows that he

excelled as a decorator, and "the good Brescians, at least, seem to have known and appreciated a man who filled their churches with noble mural adornments." Notable among them is his "Magdalen at the Feet of the Saviour." Equally strong was his grasp of character, as evidenced in his portrait work. As the Abbate Luigi Lanzi observes,

"Moretto, in certain respects, drew better than any of the Venetians. Though he did not have the large Venetian manner of massing figures, his heads are better constructed and the forms are better made. At times, his drawing of a hand or arm is as precise as if done by Ingres."

Moretto had a peculiar feminine type which he was fond of painting. It persists through his work, usually in some angel or spirit rather than in the central Madonna of the composition. His Madonnas themselves are apt to be a little tame and to fade, testifying to the difficulty of painting a woman to look at once good and beautiful and strong.

Living and painting in solitude, this artist was one of the first individualists. He does not seem in any way to have been a difficult person to get along with, as was Michel Angelo. On the other hand, his childlike piety is mentioned. Apparently he worked in a sad sincerity, and his works are individual simply because of the innate power and originality of the man. It is told that he was accustomed, when he had a highly important subject, such as the "Virgin Mother," to prepare himself for the painting by prayer and fasting.

THIS scene of "Magdalen at the Feet of the Saviour" is painted with a realism rather uncommon at the time of Moretto. Yet, how dignified and distinguished is the work! Seated with Jesus at the table is Lazarus, while Judas Iscariot is bearing in food. Note the kneeling Mary's eloquent facial expression as she anoints the Saviour's feet and wipes them with her hair. The head and dress of the Magdalen are particularly well realized, and the hands are beautifully made, as are the hands and fine head of Christ.

MARY MAGDALEN AT THE SAVIOUR'S FEET



MORETTO (1498-1555)
John XII

Santa Maria in Calchera, Brescia

HIPPOLYTE FLANDRIN



O less a painter than the Franco-Dutch master, Ary Scheffer, on visiting the studio of Hippolyte Flandrin in Paris and seeing his newly painted "Christ Blesses Little Children," laying aside his own renown, and his years of success, cried to the young painter, "Ah, if I could only follow the road that you are taking, with the same sureness. Why did not I have, as you do, the lessons of Ingres—those lessons that there is no longer time for me to enjoy!"

Flandrin, esteemed as the greatest French religious painter since Le Sueur, was the second of three brothers, who all devoted themselves to painting. During his childhood in Lyons, France, and until well along into youth he manifested no other artistic inclination than a very lively taste for uniforms, accoutrements and the events of military life, whether in the field or in garrison. "He and his brothers never tired of watching parades or soldiers at drill; and at night, on coming home, they would busy themselves sketching the fascinating martial sights they had witnessed during the day." As a practical result, these military sketches gained for them such a local reputation that a sculptor named Foyatier, being in Lyons in 1821, welcomed the lads into his studio. Hippolyte was then eleven years of age.

Practicing thrift in every possible way, saving every sou that he could accumulate by making sketches for lithographers, and other "pot boilers," Hippolyte finally found himself in position to go to Paris and become a pupil of Ingres. Those who knew Flandrin at the time have the memory of a young man "whose expression was dreamy and of a sweetness of mysticism, and whose speech was always quiet and reserved."

Encouraged by his master, Flandrin began painting a picture to compete for the Prix de Rome of 1832, having been unsuccessful in the same attempt a year earlier, and was entered fifth on the list. During the few months allotted him to finish the picture, the young artist was stricken with cholera, and when he was able to resume painting half the allotted time had expired. Nevertheless, he managed to finish the picture, and it won the coveted prize which, incidentally, was the first one to be awarded to a pupil of Ingres. Flandrin was accorded a public ovation on visiting Lyons, en route to Rome.

The canvases that Flandrin sent from Rome to Paris during the time he spent in Italy created something of a furor. One in particular that he had started painting in Rome and brought back with him to finish in Paris, was his "Christ Blesses Little Children."

First exhibited at the Paris Salon of 1839, it was highly praised not only by the critics, but by the artists who were then at the head of the French school of painting. Flandrin was the French counterpart of the German Nazarenes, none of whom is regarded by Muther as his equal. His was a period wherein the antique in art had become so monotonous that people longed for variety of color again. Flandrin himself believed that "the finest stream of life only issues from the streams of art and religion when they flow in company." He valued the older painters "because they had made painting the true handmaid of religion."

He was made an officer of the Legion of Honor and a member of the French Academy in 1853. During a visit to Rome in 1864 he fell a victim to smallpox, died after a brief illness, and was buried in the Paris Church of Saint-Germain des Pres, which his art had adorned.

"CHRIST Blesses Little Children" is a painting that is full of grace and charm—the divine grace of the Saviour who adjured his disciples to "Suffer little children, and forbid them not, to come unto Me; for of such is the kingdom of heaven." The scene is on the shore of Galilee beyond Jordan, where Jesus was followed by a great multitude, including the Pharisees who were bent on tempting Him. It was while He was addressing the multitude that the children were brought to Him for His blessing, to the displeasure of the disciples at having His discourse interrupted. The benign expression of the Saviour and the trusting, adoring attitudes of the children combine to give this picture its deserved reputation.

CHRIST BLESSING LITTLE CHILDREN



HIPPOLYTE FLANDRIN (1809-1864)
Matt. XIX, 13, Mark X, 14, Luke XVIII, 16

Courtesy Maison Ad. Braun & Cie.

CHARLES LE BRUN



CHARLES LE BRUN was one of the most precocious painters that ever lived. At the age of thirteen he was admitted into the studio of François Perrier, who was one of the foremost artists of France in the early part of the seventeenth century. While he was studying with Perrier, Le Brun painted portraits of his father and of his uncle, and made a pen-drawing of Louis XIII on horseback. His father, a mediocre sculptor, whose patron at the time was a French Minister of State named Seguier, showed this drawing to M. Seguier and the latter was so impressed by the talent it displayed that he placed the young artist under Simon Vouet who, in the absence of Nicolas Poussin in Rome, was regarded as the first painter of France. Le Brun was then fifteen years of age.

When shortly thereafter he quarrelled with Vouet, the boy prodigy initiated a succession of quarrels that make his biography a catalogue of conflict. Of a violently ambitious nature, and conscious of his superiority to his contemporaries, excepting possibly Poussin, whose pupil he was to be for an important period in his development, he was constantly assaulting someone and inviting assault. Parting company with Vouet, Le Brun painted an allegory in glorification of the great Cardinal Richelieu, who was so taken with the work that he ordered three pictures from Le Brun, and obtained a royal audience for the impetuous young artist. Le Brun was still under nineteen years of age when he was appointed painter to Louis XIII of France.

In his twenty-third year Le Brun, receiving a pension from the royal exchequer, set out for Rome in company with his master Nicolas Poussin, to whom the artistic

atmosphere of France had proved discouraging. In Rome the younger painter seems to have continued his association with Poussin for some time.

An interesting story is told about a picture of his entitled "Horatius Cocles Defending the Bridge." It had been shown at a fête in Rome; the name of the painter being withheld, but everyone believed it to be by Poussin and complimented him on

it. Knowing nothing about the picture, Poussin was perplexed. One day Le Brun suggested that they go together and see this mysterious canvas, evidently done by an imitator. Gazing at the picture, Poussin strongly expressed his resentment, but when Le Brun confessed that he was the painter, Poussin was mollified, and warmly congratulated his young disciple.

After four years in Rome, Le Brun returned to Paris, where he was employed by the French Minister

OF the many pictures that have been painted of "Christ Entering Jerusalem," this one by the French master, Le Brun, painted more than two centuries ago, is still regarded as a masterpiece of pictorial art. Observe with what fidelity the artist has followed the scriptural text: "And they brought the ass, and the colt . . . and they set Him thereon. And a very great multitude spread their garments in the way; others cut down branches from the trees, and strewed them in the way." Considering the number of figures assembled in this picture, their management is admirable in detail. Clearly discernible are certain of the disciples whose devout attitude toward the Master is designed to inspire reverence in the throng that attended him into Jerusalem.

of Finance, Fouquet, who gave the painter a pension of 12,000 livres.

Colbert, succeeding Fouquet, recognized Le Brun's ability for organization, and together they founded the Academy of Painting and Sculpture, which placed him in a dominating position—one which he had long sought. Later, in 1660, these two men founded the famous Gobelins Studios, which at first made not only tapestries but all kinds of furniture needed for the royal palaces.

In these two dominating positions Le Brun exerted great influence over the art of his period, and his pompous and emphatic talent was evident in the art of the country long after his death.

From 1662, all of the work in the royal palaces was executed under Le Brun's direction. He finished the decoration of the grand staircase at the Palace of Versailles, the Gallery of Apollo in the Louvre and other important works, himself.

THE ENTRY OF CHRIST INTO JERUSALEM



CHARLES LE BRUN (1619-1690)
Matthew XXI, John XII

*Courtesy Maison Ad. Braun & Cie.
Louvre, Paris*

HERMANN PRELL

WHILE a boy in his teens Hermann Prell drew surreptitiously, in the late night hours after his father had gone to bed, a battle picture that contained upward of three hundred figures, and sent it to the German painter, Wilhelm von Kaulbach, who at that time was enjoying great popularity, with a request for his opinion. Kaulbach gave it in a terse but cordial sentence, "Become a painter."

Forthwith young Prell, who was born in Leipzig, Germany, in 1854, of Rhenish parentage, entered the Academy at Dresden at eighteen. It was at a time when art was passing through a period of transition in Germany, from classicism to realism and it was not until chance brought to his attention a painting by Carl Güssow that Prell began to find himself as a painter of power and distinction.

Equipped with a healthy feeling for reality, Güssow approached nature in a sturdy and robust fashion that inaugurated for a brief period in Berlin an era of yellow kerchiefs and black finger-nails, and on the strength of them was exalted by the critics as a pioneer of realism or else anathematized, according to their aesthetic creed. From him Prell acquired a rugged method of painting muscles and flesh and clothes of many colors, and of setting green beside red and red beside yellow with a new and startling effect.

His artistic development was interrupted in 1875 by the German compulsory military service law, and he was forced to put aside his painting and serve with the Saxon cavalry for a year.

Thereafter his progress as a painter was rapid, and he soon realized that mural painting was the medium of his best and strongest expression. By the time he first visited Rome, in 1879, studio painting had become impossible to him.

***G** RIM realism and a rare imaginative quality characterize Prell's "Conspiracy of Judas," which is no less distinguished for its landscape than for the three foreground figures of Judas Iscariot and the two chief priests with whom he is bargaining. It is not in Jerusalem, but outside the city that the dark deed is pictured. St. Matthew simply says, "Judas Iscariot went unto the chief priests, and said unto them, What will ye give me, and I will deliver Him unto you? And they covenanted with him for thirty pieces of silver." Judas is shown struggling with his conscience, nervously pulling his beard, while one of the priests hands forth the money. The other priest is reassuring Judas as to the consequence of the deed.*

Prell is by no means a dexterous master of technique. The world will never say of his pictures, "What deftness!" but rather, "What insight!" He struggles with color like Millet. There is a certain want of ease in his works. They are sometimes clumsy and labored, harsh and hard. A brilliant conversationalist and a man of mobile and highly strung nature, Prell possesses that other quality which in art stands higher

than the finest virtuosity: he has honesty and the courage of his convictions. Looking at his works, it is impossible to imagine that he could or would have painted anything different from what, as a matter of fact, he has painted. In 1880 Prell returned from Italy to Berlin. Not long afterwards, while on a sketching trip in the Riesengebirge, taken so that he could paint in the open air, he conceived the idea of what was to be a masterpiece of religious painting.

One evening, as he was climbing a hill-road to his lodging, carrying his painting kit and tired after sketching all day, he suddenly saw the great eye of the full moon appear over the crest of a hill, as though to spy some secret and sinister deed. The grim countryside was an appropriate setting for some shocking act, and as Prell the next morning made a sketch of the landscape, with this in mind, he introduced the figures of Judas, and the chief priests persuading him to the betrayal. The impression thus caught was so strong that, three years later, when he finished the picture, the landscape and atmosphere were slightly altered. It is hard to say which is the more impressive, the landscape or the figures.

Early in his reign, the ex-Kaiser Wilhelm II took notice of Prell, who in 1889 painted a portrait of him in the uniform of a German admiral, for which the Kaiser posed with patience unusual to him. Subsequently Prell painted three additional portraits of the Prussian war lord.

THE CONSPIRACY OF JUDAS



HERMANN PRELL (1854-)
Matt. XXVI

From a Perry Picture

LEONARDO DA VINCI



EVER before or since in the annals of the human race has the same passionate desire for knowledge been combined with the same ardent love of beauty, nor have artistic and scientific powers been united in the same degree as they were in Leonardo da Vinci. Painting was only one manifestation of his genius. As sculptor, architect and engineer alike he was illustrious in his day; as a philosopher and man of science he has been justly hailed as the precursor of Galileo, of Bacon and of Descartes. Alexander von Humboldt proclaimed him to be the greatest physicist of the fifteenth century, the one man of his age who "united a remarkable knowledge of mathematics with the most admirable intuition of nature"; and scholars of this day recognize in him, as did Hallam, "a thinker who anticipated the grander discoveries of modern science."

At an early age the fame of Leonardo was abroad in Italy, and nobles of state vied with princes of the church in commanding his services. A prodigious worker on occasion and possessed of marvellous facility, Leonardo was, nevertheless, not a quick maker of masterpieces. In painting "The Last Supper," for instance, his procrastination so aggravated the Prior that the Duke Lodovico Sforza was besought to reprimand the artist for "mooning about" instead of getting on with the work. To his remonstrance Leonardo gently explained how necessary it was for artists to think things out before beginning to paint. "Two heads remain to be done," he said. "I feel unable to conceive the beauty of the celestial grace that must have been incarnate in Our Lord. The other head which causes me thought is that of Judas.

I do not think I can express the face of a man who could resolve to betray his Master, after having received so many benefits. But to save time," added Leonardo, "I will, in this case, seek no further; but for want of a better idea I will put in the head of the Prior." The amused Duke advised the Prior to let Leonardo finish the work at his pleasure.

Nevertheless was Leonardo constantly accused of indolence.

Often he made vast preparations and accomplished nothing. As John Addington Symonds notes, "He set before himself aims infinite instead of finite. His designs of wings to fly with symbolize his whole endeavor. He believed in solving the insoluble."

To make himself rich or famous seems never to have concerned this colossus. As Theophile Gautier says, "He labored only to prove to himself that he was superior." Having created the one most beautiful of portraits, the one most beautiful

picture, the one most beautiful fresco, the one most beautiful cartoon, he was content, and gave his mind to other things. He manufactured all the materials he used, even to his varnishes and colors. He invented many serviceable instruments that are still in use, like the saws employed today at the Carrara marble quarries. He designed breech-loading cannon, and demonstrated the advantages of conical bullets. He invented the camera obscura, forestalled Newton and Copernicus in seeing that the universe was held together by the attraction of gravitation, and was the first to observe that the tides obey the moon.

At the same time, Leonardo, in his advancing age, turned from his native Italy to France for recognition and found a patron in King Francis I, in whose arms he died.

VERILY I say unto you that one of you shall betray Me." This is the moment in Biblical history that Leonardo da Vinci has dramatically re-created in "The Last Supper." Judas (third on the Saviour's right) is guiltily withdrawing the hand extended to the dish, while behind his isolated figure Peter passionately consults the beloved disciple John. On the other side, beyond the beckoning Thomas and the amazed apostle James, is the beautiful figure of Philip, whose gesture eloquently speaks to us, "Lord, Thou knowest I am not he!" This, Leonardo's masterpiece, has so stamped itself upon the imagination of the world that the scene can no longer be visualized in any other fashion. It is, like Hamlet, a finished creation. What remains of the picture, however, is but the pale ghost of what it was as originally painted.

THE LAST SUPPER



LEONARDO DA VINCI (1452-1519)
Matt. XXVI, 26, Mark XIV, 18, Luke XXII, 19

*Courtesy Maison Ad. Braun & Cie.
Santa Maria delle Grazie, Milan*

FORD MADOX BROWN



FORD MADOX BROWN, one of whose distinctions is to have had as a pupil Dante Gabriel Rossetti, was never a member of the Pre-Raphaelite Brotherhood, the aims and purposes of which are set forth on page 96, but he was so much in sympathy with them and his art was so akin to their own that he has become identified with that phase of English painting.

Madox Brown was six years the senior of Holman Hunt, and was born in Calais, France, at a time when David and the Classicists had imposed a new artistic ideal on France. From childhood, in fact, he was conversant with continental art movements—as the majority of English painters were not—and after studying at Bruges, Ghent and Antwerp, he worked for three years in Paris. His desire then was to become a painter of large historical pictures, and in 1844 he went to England to compete for a commission to decorate Westminster Hall. Failing in this, he proceeded to Rome and became acquainted with two curious German painters named Cornelius and Overbeck. Leading semi-monastic lives and deliberately cultivating the devotional frame of mind of the Italian masters who preceded Raphael, they are credited with being the first "Pre-Raphaelites."

Looking at it as they did, Madox Brown perceived that nature was far brighter than it appeared to be in the pictures of his British contemporaries. Since the time of Reynolds, Sir George Beaumont's dictum that a good picture must be a brown picture had been the general opinion, and no English figure painters made any serious stand against it till Ford Madox Brown and the Pre-Raphaelites began to exhibit.

The explanation of this brown-picture cult is simple. Painters had observed that the pictures by the old masters, such as

ST. JOHN tells us that Jesus, rising from supper, "laid aside his garments," and "took a towel and girded himself," and "poured water into a basin, and began to wash the disciples' feet and to wipe them with the towel wherewith he was girded." Then Peter said, "Lord, dost thou wash my feet? . . . Thou shalt never wash my feet." The humility of Jesus, and the veneration implied in the words of Peter, are splendidly and sympathetically rendered in this picture. Judas Iscariot is represented lacing up his sandals, after his feet have been washed.

Rembrandt, Titian and Tintoretto, were usually brown in tone, but this brownness was often due, not only to the pigments originally used by the masters, but also to the grime of centuries, to the "tone of time." Seeking to be praised as "old masters" in their own time, painters used artificial means to make their pictures look brown and give them a Rembrandtesque shadow. Madox Brown reversed the practice by painting his pictures on a white ground, and immediately his color became brighter and truer to Nature.

One of his most important works—certainly his most important religious picture—was begun late in 1851 and occupied a good part of the following year. It is his "Christ Washing Peter's Feet." Frederick Shields tells of attending an exhibi-

tion of paintings, including many works of the Pre-Raphaelites at Manchester, England, in 1857, when "hung at the very roof was a picture of such power that, slighted as it had been by the judges and unobserved by the general public, it held me riveted—large and simple in the composition of its masses as Giotto—brilliant and forcible, yet true and refined in its color and lighting, and wonderful in its grasp of human character and passion. . . . Permanently confirmed was my first impression that, among all the English pictures of sacred subjects there, it alone was worthy to rank with the great Italians." Apart from the intrinsic merit of the picture in question, it is of historic interest in that it contains portraits of several members of the Pre-Raphaelites circle. The head of Christ is declared to be a literal transcript of F. G. Stephens. Of the Apostles, omitting Judas, the first on the left is William M. Rossetti, brother of Dante Gabriel Rossetti; the second, Holman Hunt; the fourth, Holman Hunt, Sr.; the fifth, C. B. Cayley; the sixth, Dante Gabriel Rossetti; and the seventh is believed to be Christina Rossetti, as St. John.

CHRIST WASHING PETER'S FEET



FORD MADOX BROWN (1821-1893).
John XIII, 6

Courtesy Maison Ad. Braun & Cie.

ANTHONY VAN DYCK



ANTHONY VAN DYCK, born at Antwerp in 1599, became a painter-apprentice when but ten years old, at fifteen entered the studio of Peter Paul Rubens, and at nineteen was a member of the Guild of Antwerp painters, an honor without precedent in the case of so young an artist. His precocity is further shown by the recognized masterpieces painted at this early stage of his career, notably his "Betrayal of Jesus," reproduced here.

Incident to his association with Rubens, Van Dyck and his fellow students are said on one occasion to have entered the master's painting room during his absence and to have inadvertently jostled and injured Rubens' great "Descent from the Cross," in course of completion. They were in consternation. Van Dyck was persuaded to endeavor to remedy the injury to the picture. But the keen eye of Rubens detected the work of another hand, and on questioning his pupils was so pleased with the frank acknowledgment made by Van Dyck, and so well satisfied with the restoration, that he made no further comment on the matter. The arm of the Magdalen and the throat and chin of the Virgin are the parts said to have been restored by Van Dyck.

Sojourning for a time in Genoa, Italy, Van Dyck, although less than twenty-five years old, painted fifty odd portraits still to be seen in the Rosso Palace and in Genoese galleries that are accounted among his masterpieces. On his return to Antwerp he met with immediate favor and was appointed painter to the Archduchess Isabella. Marie de Medici, driven from France, visited him in his studio; and the Flemish, Spanish and French nobility coveted the honor of being painted by him.

Presently, he was attracted to the Court

of Charles I at Whitehall, London, and so pleased that monarch with a large picture of the royal family, now in the Gallery of Windsor, that his fortune was made. He was appointed painter to the Court, received the honor of knighthood, and was granted an annuity of 200 pounds sterling. Horace Walpole records that Van Dyck was sumptuously lodged at Blackfriars, with a summer residence placed at his disposal in the country, and both the king and queen employed him constantly. Nearly forty portraits of Charles I and more than thirty-five of Queen Henrietta were painted by Van Dyck. The equestrian portraits of the king at Windsor and in the National Gallery, London; the full-length portrait in the Louvre; those of the queen in the galleries of Windsor, Petrograd, Dresden, and several groups of the royal children are approved masterpieces. With three hundred and fifty of his works to point to, England undoubtedly can boast of the finest collection of his paintings.

Van Dyck was at the peak of his creative career at forty. From that year there is a perceptible decline in the quality as well as quantity of his work. In fact, the last two years of his life were spent entirely in travelling with his young wife, the granddaughter of Lord Ruthven. M. Guiffrey states that excess of work, perhaps also excess of indulgence at the table, was the cause of his premature death at forty-two. Posterity assigns to him a place of his own nearer the first than second rank. As Fromentin, the French critic, says: "The order of precedence which should be given him in the procession of great men has never been exactly determined, but since his death, as during his life, he seems to have retained the privilege of being placed near the throne, and of being a distinguished presence there."

VAN DYCK'S "The Betrayal of Jesus" at Madrid is generally agreed by critics and connoisseurs to be the most remarkable picture of the betrayal that has ever been painted. It also is considered by many to be Van Dyck's masterpiece. The ferocity of St. Peter, as depicted, is alive with reality. With a terrific blow he has hewn down Malchus, who lies on the ground screaming in agony, and has dropped his heavy lantern. Christ stands between two old gnarled olive trees, from the boughs of which the glaring light has frightened an owl. Those who have seized Him have fierce and brutal faces, but His own is calm, radiant, beautiful, with the assurance of divinity.

THE BETRAYAL OF JESUS



ANTHONY VAN DYCK (1599-1641)
Matt. XXVI, 47, Mark XIV, 45, Luke XXII, 47, John XVIII, 1

The Prado, Madrid

MICHAEL MUNKÁCSY



O modern painting of a religious subject has enjoyed the world-wide fame of Munkácsy's "Christ Before Pilate," which, painted in 1881, caught the eye of Europe on its first exhibition in Paris, was subsequently exhibited in most of the European capitals and later, in 1886, was exhibited with equal success in the leading cities of the United States. Munkácsy, whose real name was Michael Lieb, was born at Munkacs, Hungary, in 1844, the son of a petty official who died and left the boy an orphan at an early age. He was apprenticed to a carpenter, and after several years of hard work and privation, chance threw him in the way of the portrait-painter Szamosy at Gyula, who aided and directed him in the fundamentals of painting, as did also the landscape painter Ligeti, at Budapest, whither Munkácsy went in 1863.

So rapidly did Munkácsy master his art, under the direction of Szamosy, that within a year the master had imparted everything he knew to the pupil, who at the age of eighteen was giving drawing lessons himself and earning a livelihood. Achieving a local triumph with a painting of the entire family of a Gyula tailor, young Munkácsy was encouraged to exhibit it in Budapest, and the Art-Union bought it for eighty florins. A small grant from that institution enabled him to study for a year at the Academy in Vienna, after which he proceeded to Munich and thence to Düsseldorf.

Two years later his first important picture, "The Last Day of a Condemned Man," took Paris by storm, bringing him the Salon gold medal. His future was forthwith assured, and in 1872 he established a residence in Paris, where for several

years he continued to depict episodes from the popular life of his native country with impressive truthfulness and a sombre, blackish coloring. Munkácsy carried off a second Salon medal a couple of years later and simultaneously married the young widow of a rich landed proprietor of the Duchy of Luxemburg.

This accomplished, he entered upon a new field, painting a series of charming Paris interiors, in which he adopted a richer coloring, but his most important production of this period was "Milton Dictating Paradise Lost." It was not, however, until 1881 that he reached his own ideal with the completion of the now world-famous "Christ Before Pilate," which has been one of the most discussed pictures of recent times. To paint the forty personages that occupy the canvas, which is twenty feet wide by twelve and a half feet high, a small army of models had to be kept in

THIS famous painting illustrates the scene described in Matthew when "Jesus stood before the governor: and the governor asked Him saying, Art Thou the King of the Jews? And Jesus said unto him, Thou sayest. And when He was accused of the chief priests and elders, He answered nothing." Pilate, sitting in judgment, is disposed to deal leniently with the accused Christ, but the Jewish high priest Caiaphas, who is shown exhorting Pilate, demands His death and is supported by all the chief priests and elders who are present. The only dispassionate figures in the picture are those of the Roman governor and the spear-bearing soldier. The immense popularity of this picture is attributed to its dramatic power and to the fact that it is a familiar subject and "was painted for everybody."

readiness for the painter for a year or more. The size of the picture necessitated the construction of a special studio, and its exhibition that of a special gallery. To pack it, a special arrangement was invented. It had its own wagon, and was transported in a special railway car.

In 1884 Munkácsy painted his second Biblical subject, "Christ on Calvary," like its predecessor replete with dramatic life, treated in the light of history with ethnographic reality and supreme coloristic vigor. It also was brought to America in 1887. His subsequent creations were of a decorative character, for the Art-Historical Museum in Vienna, and the House of Parliament in Budapest. The strain and disappointment connected with this work brought on a mental disease, and the artist passed the last three years of his life in a sanitarium near Bonn, Germany.

CHRIST BEFORE PILATE



MICHAEL MUNKÁCSY (1844-1900)
Matt. XXVII, 11, Mark XV, 1, Luke XXIII, 3, John XVIII, 28

*Courtesy Maison Ad. Braun & Cie.
John Wanamaker, Philadelphia*

REMBRANDT



Of the art of Rembrandt, the most illuminating and penetrating criticism that has yet appeared—a key criticism, which reconciles many confusing and diverse opinions—is furnished by Eugène Fromentin. It is too long to give in its entirety, but the gist of his argument is that Rembrandt was two beings in one—the first a trained, facile and workman-like Dutch painter of his own time, essentially a realist; the second a visionary, a dreamer, an idealist whose ideal was *light*.

The first of these Rembrandts, whom Fromentin has called the “exterior man,” possessed a clear mind, a vigorous hand, and infallible logic; was, indeed, the very opposite of the romantic genius so admired by the modern world.

Nor was this “exterior” Rembrandt an inferior painter. His way of seeing was thoroughly healthy, his manner of painting was admirable in directness and simplicity, revealing a determination to make his work comprehensible and veracious. His drawing makes one forget his palette, but his palette forgets nothing that paint is capable of expressing in the Rembrandt manner. In many of his portraits there is no poetry, no idealism, and yet they are so truly seen and perfectly rendered as to rank among the world’s masterpieces.

The other Rembrandt—the idealist, the dreamer—is the one most generally known and admired. He is recognized as a consummate master of chiaroscuro—and more. The meaning of the word has to be stretched to signify an artist who would “conceive light outside of recognized law,” who would attach to it an extraordinary meaning, and make great sacrifices to it. If such is its signification, Rembrandt is at once defined and judged; for it expresses an idea, a rare eulogy and a criticism. As Fromentin says, “The whole career of Rembrandt, the dreamer, is

THIS picture illustrates the Roman procurator Pilate, washing his hands both literally and figuratively, after he had vainly sought to turn Barabbas over to the crowd, in place of Jesus of Nazareth. Finding that the Jewish mob was to be appeased by none other than the person of the “King of the Jews,” Pilate ordered his page to fetch a ewer and water, and the page is here shown pouring the water over Pilate’s outstretched hands, while a venerable court associate looks on. A group of soldiers symbolizing Roman power may be discerned in the background.

concerned with painting only by the help of light, to draw only with light. He has proved that light exists in itself, independent of exterior form and of coloring; and that it can, by the force and variety of its usage, the power of its effects, the number, the depth and the subtlety of the ideas which it may be made to express, become the principle of a new art. Life he perceived in a dream, as an accent of

another world, which renders real life almost cold and makes it seem pale; and his ideal, as in a dream, pursued with closed eyes, is light—the nimbus around objects, phosphorescence on a black ground.”

What Rembrandt tried to do and did was to place visions on canvas, giving them brilliancy and preserving their fragile texture, and yet to

do masculine and substantial work, as real as any other. When this dreamer of light “used it *appropriately*, when he used it to express what no other painter in the world has expressed, when, in a word, he accosts with his dark lantern the world of the marvellous, of conscience, the ideal, *then* he has no peer, because he has no equal in the art of showing the invisible.”

To Fromentin the principal interest of the famous “Night Watch” is in the fact that it is to him a clear evidence of struggle—a battle-ground which marks the progress of the reconciliation that was most nearly effected in his later picture of “The Syndics.”

“Hang these pictures in a very strong light,” Rembrandt said in his youth, when speaking of his “Passion” series. As age came upon him he kept the critics more at a distance. “The smell of paint is not good for the health,” we read of his saying to one of a group of visitors who came too close to his easel. His domestic troubles served to heighten and deepen his art, and perhaps his best work was done under stress of circumstances.

PILATE WASHING HIS HANDS



REMBRANDT VAN RIJN (1606-1669)
Matthew XXVII, 24

Metropolitan Museum of Art
New York City

TITIAN



TITIAN, whose real name was Tiziano Vecelli, is regarded by Ruskin as "the greatest painter who ever lived"; and Hazlitt, who would "enjoy Raphael's pictures in a collection to look at occasionally," confesses that "Titian's are the only ones that I would wish to have hanging in the same room with me for company." This, of course, is superlative praise; but there is no division of critical opinion as to Titian being the greatest painter of the great Venetian school.

Living to be nearly a hundred years old, he was born at Pieve, Cadore, in the Venetian Alps, in 1477, and as a boy of eleven obtained his first artistic employment in Venice as a house-painter—not in the modern sense of the term, but as it was understood at a time when the great nobles adorned their palace exteriors with frescos. As a pupil of Giovanni Bellini, the young Titian probably acquired that love for color and knowledge of its effects which became the predominant characteristic of his art. All his life Titian appears to have been favored by the great, and early in his career he numbered not only dukes and princes, but kings, popes and emperors among his patrons and correspondents. It was while he was in attendance at the brilliant court of the Duke of Ferrara, in 1516, when he lodged in the ducal castle, receiving weekly rations of "salad, salt meat, oil, chestnuts, tallow candles, oranges, cheese and five measures of wine," that Titian was commissioned to paint his great "Assumption of the Virgin," shown elsewhere in this volume.

Of his private life little is known, other than that his wife died in 1530, after having borne him three children—two sons, one of whom was a mediocre painter, the other a scapegrace, and his beautiful daughter Lavinia, whom Titian has immortalized on canvas. His greatest patron,

the Emperor Charles V, was acquired about that time, and we soon hear of him being created a Count Palatine of the Empire, likewise a Knight of the Golden Spur, with many privileges, one of which was the right of entrance to the Imperial Court at any time. Presently he was granted a pension which seems not to have been paid for many years, although he "bombarded the imperial treasury with letters." Much of Ti-

tian's work seems to have been paid for in this unsatisfactory manner, occasioning him many heartburnings and disappointments, although history records him the most fortunate painter who ever lived.

Titian received several invitations to Rome, but he does not appear to have gone there until he was nearly seventy, when he was received with great distinction by Pope Paul III.

He lodged in the

Belvidere; and Vasari, with whom he had become acquainted in Venice, undertook to show him the sights of the city. He met Michel Angelo, whose good opinion of his work Vasari has reported.

We next hear of him crossing the Alps to join Charles V at Augsburg. Describing the scene of his departure from Venice, a biographer recounts how "every one tried to gain possession of some small work of his, thinking that henceforth he would not deign to paint for any one but the Emperor." At Augsburg he not only painted the fine portrait of Charles V on the field of Muhlberg, but portraits of many princely personages. The chief object of his call to Augsburg, however, was to paint the portrait of Philip II of Spain. His industry to the very last was amazing. Vasari found him as late as 1566 with the brushes still in his hand; and even in 1574, when he was ninety-seven years of age, he was able to receive Henry III of France with his wonted magnificence. In his ninety-ninth year Titian fell a victim to the plague which desolated Venice in 1576.

TITIAN was sixty-six years of age when he painted his great "Ecce Homo". The surface of this picture of Christ before the people sings with color. In its dispassionateness, however, it becomes less an expression of the submission of Christ than an exaltation of the imperial power that has Him in charge and for the mob that cries for His blood. The architectural surroundings are magnificent. There are wonderful details, as in the howling boy at the left and the white form of a girl caught in the throng. Her sudden apparition as an element of relief and mystery anticipates by nearly a century a similar device in Rembrandt's "Night Watch."

ECCE HOMO



TITIAN (1477-1576)
John XIX, 5

*Courtesy Maison Ad. Braun & Cie.
Imperial Gallery, Vienna*

JEAN BÉRAUD

IT is an odd commentary that Jean Béraud, artistic interpreter of Parisian elegance, who has found material for numerous pictures in the blaze of the theatres, the naked shoulders of ballet-girls, the dress-coats of old gentlemen, the evening humor of the boulevards or the bustle of Monte Carlo, should have painted the most provocative and impressive "Road to Calvary"

done in recent time. For all his choice of gayer subjects, Béraud, a pupil of Léon Bonnat, was a spiritual descendant of Gustave Courbet, and an art brother of Alfred Stevens.

Essentially Béraud has believed realism to be democratic art, which "can only exist by the representation of things which the artist can see and handle. For painting is an entirely physical language, and an abstract, invisible, non-existent object does not come within its province. Grand

painting stands in contradiction to our social conditions, and most ecclesiastical painting in contradiction to the spirit of the century. It is nonsensical for painters to dish up themes in which they have no belief, themes which could only have flourished in some epoch other than our own. Human passions, motives and emotions, however, do not change with the passing centuries. In depicting Christ on the path to Calvary I have not imagined a scene enacted precisely two thousand years ago, but such a scene as might be enacted today."

Apropos of this great Biblical subject, Canon Farrar suggests that love of horror led the Renaissance painters to aggravate and exaggerate every incident they did not invent, among them, what are known as "The Stations of the Cross." Early Christians, when they had come to countenance the representation of such scenes,

were content with the emblem of "Isaac, who bore the wood as one carries a cross on his shoulders." There is not the least trace of the so-called "Stations of the Cross" in the early times. They seem to have originated with Martin Kötzel, of Nürnberg, no earlier than 1477. He had visited Jerusalem, and what is traditionally known as the Via Dolorosa, and he commissioned Adam Kraft, a friend of Dürer, to paint

seven scenes, ending in a crucifixion, at places on the road between his house and the Church of St. John. The seven original stations were: 1. Christ bearing the cross. 2. He falls. 3. He meets the Virgin. 4. He falls again. 5. St. Veronica lends Him the handkerchief. 6. He falls a third time. 7. The entombment.

In the earlier representations (as in the Catacombs) the cross is a mere symbol. It becomes in later pictures a monstrous and impossible structure which no man could

ever carry. The Gospels do not say that Jesus fell or fainted under the cross at all. Probably, as Canon Farrar further says, "the only reason why Simon of Cyrene was made to bear it, was because Jesus was too much weakened by long hours of insult and agony to keep pace with the Roman soldiers—to whom a crucifixion was an everyday event. The Gospels state simply that Christ was 'led away' to be crucified. The notion of His being dragged by ropes, and beaten along, is a wholly apocryphal invention."

Of two pictures of the subject painted by Béraud, the one we reproduce was exhibited in the Paris Salon of 1912. Béraud was born in St. Petersburg, now Petrograd, Russia, of French parentage, in 1849. It was upon the conclusion of the Franco-Prussian War, in which he served with distinction, that he entered the atelier of Bonnat, his one and only master.

DISAVOWING any intention of painting a scene that was enacted in Jerusalem two thousand years ago, Jean Béraud has, on the other hand, painted a "Road to Calvary" as it would appear if the events had occurred today in France. The artist illustrates St. Luke XXIII, 27: "And there followed him a great company of people, and of women, which also bewailed and lamented him." The sinister-looking figure just ahead of Christ in this imaginative work is that of Ignorance, and immediately behind Him are figures symbolizing Intolerance, Violence and Hate. A fashionably gowned woman laughs; her poorer but more merciful sisters weep. A pharisaical professor points to Christ as to a target to be stoned by his boy pupils, as contrasted with a group of schoolgirls kneeling reverently in the foreground.

THE ROAD TO CALVARY



JEAN BÉRAUD (1849-)
Matt. XXVII, 31, Mark XV, 20, Luke XXIII, 26, John XIX, 17

*Courtesy Maison Ad. Braun & Cie.
Salon of 1912*

EL GRECO



NO longer ago than in the eighteenth eighties, apart from a most restricted group of painters in Paris, El Greco (The Greek) was hardly more than a name even to historians of art. Today he is everywhere regarded as one of the greatest artists of all time, having achieved the high honor of a classification and is called the "supreme example of the baroque in painting."

Domenico Theotocopuli, which was his real name, was born of Greek parents on the island of Crete in 1545, went to Venice as a young man of twenty-five and is thought to have worked there for a time under Titian. About 1575 he migrated to Spain and settled at Toledo, where he became affected by the great religious fervor which was then agitating that country. The

first work of importance on which he was engaged in Spain seems to have been a religious picture for the Cathedral of Toledo, then in course of construction and of which he was for a time the architect. In his capacity of architect he designed and carved the retable in which the picture was hung and for which he was paid 182 ducats more than for the picture itself. Indeed, El Greco in his lifetime was more highly esteemed as an architect and sculptor than as a painter, and designed several churches and admirable monuments. His most important structure was the church and monastery of the Bernardine monks at San Domenico di Silvos, of which he executed the whole—architecture, sculpture and painting.

El Greco seemed to take delight in distorting natural forms. There is violent movement in his compositions, a strident boldness in his coloring. Something savage, brutal even, characterizes his art and, as Dr. Muther notes, "his deep earnestness gives grandeur to terrible things."

By a curious coincidence the tercen-

IN its imaginative appeal this depiction of "Christ on the Cross" is a supreme work of art. It is not a robust Christ that El Greco paints, but a curiously emaciated figure, over whose head is a tablet bearing the ironical inscription which is translated to read, "This is Jesus the King of the Jews." The three angels in the picture are using their hands to catch the blood that streams from the wounded side, and from the impaled hands and feet of the Saviour. At the foot of the cross are the two Marys, near whom is Joseph of Arimathea, the rich man who begged and obtained the body of Jesus for burial "in his own new tomb."

tenary of El Greco was celebrated in 1914, when the whole of Europe was in turmoil and men were hating and thinking of violence. To a generation excited by war the suppressed violence of El Greco's pictures was irresistibly attractive. Some very advanced critics and ultra-progressive painters have found in his neurotic temperament their ideal old master.

El Greco is reputed to have held that color was of far more importance than form or drawing, and if this belief was once regarded as "a curious anticipation of modern ideas," these "modern ideas" are themselves now out of date, drawing and design being now generally accepted as the foundation of all good art.

A reason for the long neglect suffered by El Greco after his death in 1625 is that his pictures were relegated to the lumber rooms of Spanish palaces and monasteries; many of them have been lost or painted over beyond recognition. They were not generally admired when they were painted, and, as Justin Blake surmises, "when the discerning patron who ordered a picture, either for himself or for the church, died, the scandal was hushed up and the picture hidden away." It was not long ago that an El Greco, if one could be found, could be had for a few dollars. One purchased in 1885 for twenty dollars would bring more than that in thousands now.

It was in France among the artists that the modern appreciation of El Greco was born. Manet, who traveled in Spain in 1865, was among the first to recognize the artistic value of his work. Théodore Duret was with Manet in Toledo and after having been shown some of the pictures, bought several El Grecos. Millet owned one which later became the property of Dégas. The rapid spread of the belated recognition accorded El Greco is amazing, in view of the fact that in his work there is little of the quality that bids for popularity.

THE CRUCIFIXION



EL GRECO (1545-1625)
Matt. XXVII, Mark XV, Luke XXIII, John XIX

Prado, Madrid

RUBENS



PETER PAUL RUBENS has, among other distinctions, that of having painted about fifteen hundred pictures, undoubtedly the greatest output numerically that ever issued from one hand. To approach him it would be necessary to multiply the lives of several painters most fertile in productiveness; and if the importance, the dimensions and the complicated character of his works be considered independently of their number, the spectacle, as Eugène Fromentin exclaims, is "astounding, and gives the most lofty, even, one might say, the most religious idea of human faculties."

Passions, attitudes of the body, expressions of countenance—all mankind in the multifarious incidents of the great drama of life—passed through his brain, took from it stronger features, more robust forms, became amplified, but not purified, and transfigured into a heroic mould. Even when the work of other hands is seen in his canvases—and his collaborators in painting were comparable to the number of anonymous writers who assisted Alexandre Dumas—he manages to stamp all with the directness of his character, the warmth of his blood, the magnificence of his vision. "There is a glory, a trumpet-call, in his grossest works. His was the special gift of eloquence. His language, to define it accurately, is what is called oratorical. When he improvises he is not at his best; in restraint he is magnificent."

It has been said that there are landscapes that soothe and calm the spirit, and landscapes that exhilarate. Those by Rubens come under the latter category. He was no mystic in his attitude toward nature; he approached her without awe, with the friendly arrogance of a strong man who respects strength. Most of his landscapes were painted in the neighborhood of his

country seat in Belgium, and in them may be traced not only a love of beauty in nature, but the pride of the landowner in a handsome and well-ordered estate.

Heir as he was of the great Venetians in his painted decorations, Sir William Orpen reminds us, Rubens was a pioneer in all other directions. His portraits, for instance, were the inspiration of Van Dyck and the English painters of the eighteenth

century, his landscapes anticipated Hobbema and the "natural painters" of England and Holland; while in pictures like "Le Jardin d'Amour" and "The Dance of the Villagers" he is credited with having invented a new style of pastoral with small figures which Watteau and other later artists developed delightfully.

Once on a time the twenty-one pictures painted by Rubens for the Luxembourg Palace and for many

years badly hung in the Louvre were abused as "those big bad pictures by Rubens." This was due solely to the fact that they were placed in such a position as to foreshorten the figures to the eye of the spectator. Since their removal to their present room painters and critics cannot find enough to say in praise of them. "Have," asks J. C. Van Dyke, "the pictures themselves undergone any change? Not in the least. They are merely seen from a proper distance—the distance they were intended to be seen from."

If to be always congenially and successfully employed constitutes happiness, Rubens should have been one of the happiest of men. It was his custom to rise at dawn, begin the day by hearing mass, and then to his easel. While painting he could converse without interfering with his work, at which he kept until twilight. Being addicted to gout, he ate and drank sparingly. In his sixty-fifth year this great Flemish painter died and was buried in Antwerp.

THE DESCENT FROM THE CROSS



PETER PAUL RUBENS (1577-1640)
Matt. XXVII, Mark XV, Luke XXIII, John XIX

*Courtesy Maison Ad. Braun & Cie.
Antwerp Cathedral*

FRANCIA



FRANCESCO DI MARCO GIACOMO RAIBOLINI, commonly called Francia, was an artisan, as well as an artist, in that he was a maker of jewelry and a founder of type. He was, indeed, the first to produce for the great printer, Aldus Manutius, the famous *italic* type, which was so highly prized, even in the fifteenth century, that a special letter of papal privilege was given to Aldus granting him the sole right to its use—a privilege, however, which did not prevent its being copied throughout Christendom.

Not until he was past thirty did this master, Francia, of the school of Bologna, turn his attention to painting. His converter was one Lorenzo Costa, his junior, who visited Bologna in 1483 and shared a studio with Francia, "one executing goldsmith commissions on the ground floor, while, above, Costa was engaged in painting pictures." "Of the two," writes Dr. Williamson, "Costa had the greater imagination, the wider knowledge, a larger love of nature and more accuracy in drawing; but Francia was by far the grander colorist, the more deeply religious man of the two, and possessed more innate refinement. . . . Soon Francia surpassed his friend, producing works that were much finer in conception, coloring and refinement than Costa could ever have executed."

Dr. Williamson is inclined to the belief that a "Crucifixion," now in the Library at Bologna, is the earliest picture by Francia that has come down to us. In the Borghese Gallery is a St. Stephen, a single kneeling figure, which is held to be one of the first pictures of this pioneer painter, as are three pictures of the Madonna and Child—one in Berlin, another in Munich, and a third at Pressburg. Francia was accustomed to signing his pictures "Francia Aurifex," whereas his goldsmith pro-

ductions bear the signature of "Francia Pictor."

Having become an established painter of repute in 1499, Francia did not lack work. Orders began pouring in upon him and, according to Vasari, there soon was hardly a church in Bologna that could not boast a picture from his hand. He also found time to paint many altar-pieces for churches in neighboring towns, some of which are to

be seen in the principal galleries of Europe.

The sacking of Bologna early in the sixteenth century by Pope Julius II cost Francia an esteemed patron in the person of the Duke Bentivogli, who was driven from power and exiled, but gained him a greater one in the Pope himself, who made him Director of the Mint of Bologna, and later, strangely enough, "gave him entire

THIS noble "Pietà," as most pictures are called which portray mourning over the dead body of Christ, was painted originally for a church in Lucca, Italy. "No picture," writes Julia Cartwright, "has ever been more frequently copied. This is due not only to the richness of coloring and fine balance of composition, but to the purity and tenderness of feeling which the painter-goldsmith reveals." The dead Christ rests on His mother's knees, but instead of the usual saints, Mary has for attendants two angels robed in red and green, one reverently supporting the head, the other reverently folding his hands at the feet of the Saviour.

charge of the provision of money for the city."

Of Francia's private life not much is known beyond the fact that he had two sons, both of whom became artists. He is said to have had no less than two hundred pupils in his heyday, one of whom was Timoteo Viti, believed by some authorities to have been Raphael's first master. Indeed, the great Raphael once sent in care of Francia a picture of St. Cecilia for a church in Bologna, asking him to see to its proper erection and "begging him to repair any injury that might be found on the painting, or any defect, if such might strike him on seeing the work." There exists the copy of a letter, said to have been written by Francia to Raphael, as well as of a sonnet said to have been composed by him in praise of Raphael; but the originals have never been produced and their authenticity is questioned. At the age of sixty-seven Francia suffered a stroke of apoplexy, and is thought to have been buried in the Church of San Francesco, Bologna.

PIETÀ



FRANCIA (1450-1517)
Matt. XXVII, Mark XV, Luke XXIII, John XIX

National Gallery, London

JEAN-JACQUES HENNER

BY reviving "the forgotten art of painting velvety, soft flesh and of making it vibrate in light," Jean-Jacques Henner—known as the Alsatian Correggio—has won for himself an important place in modern painting. The key to his secret way of rendering the tint and tender softness of flesh as delicately as possible, and at the same time to illumine and intensify the clear flesh tone, was found by the painter at that time of evening, which might be called Henner's hour, when the landscape, overshadowed by the twilight, gradually loses color, and only a small blue space in the sky or a silent forest lake still preserves the reflection of vanishing daylight. As Muther notes, "In this tranquil harmony of nature after sunset, the white pallor of the human body seems to have absorbed all the daylight and to be giving it forth again, while the surrounding landscape is already merging in colorless shadow."

Henner was born at Bernwiller, Alsace, in 1829, and, we read, had hardly mastered the art of walking when he was discovered trying, in spite of paternal remonstrances, to cover a barn door with pictures. At an early age he was placed under a master, Charles Goutzwiller, at Altkirch, to whose early training he owed much. Later he was sent to the School of Art at Strassburg, conducted by Gabriel Guérin; and there the boy of fifteen, timid and of a rustic awkwardness, displayed a tireless and amazingly premature energy for work. He would remain mute in the class for whole days, drawing with patient eagerness and never laying down pencil or chalk, except to absorb the advice being given by the master to the most advanced pupils, who were already painting. It was by his study of the work of Holbein, at the Basle Museum, that Henner

was first strongly attracted to religious subjects, and "like the great Basle master, Henner made a solemn vow always to forget himself entirely in the subject to be painted."

Going to Paris at nineteen, with sixty francs to his name, Henner was admitted to the École des Beaux-Arts with his first exhibited drawing. The sixty francs lasted forty days. He became alarmed, left the

academy and began to work for his living until he could afford to live for his work. For eighteen months he existed by painting portraits for which he was paid, according to size, five, ten or fifteen francs. From time to time, in after years of fame and fortune, the artist was accustomed to buy back these portraits whenever he could locate them—paying sums which allowed for a generous accumulation of compound interest.

Once, it is related,

Henner was recalled to Bernwiller by the sudden death of his sister. At sight of her body lying motionless on a wide bench, the pale face showing through the folds of the simple shroud, the painter wept convulsively. Presently, mastering his grief, "he took his brushes and drew the scene with a feverish hand, just as he saw it, without any additions, in its rustic orderliness, with the crucifix and holy water on a chair, a lighted taper at the head of the lifeless girl, and, kneeling by her side, the mother buried in silent and terrible meditation." The sketch was never finished.

During the Crimean War, Henner found it impossible to obtain a canvas large enough for a battle picture. So he turned to the great barn at home, and on a door five yards high and three yards wide, he painted a battle-scene, based solely upon news reports, that attracted admiring throngs of spectators in sabots from all the country 'round.

It was such work as his "Magdalen at the Tomb" that earned for Henner the sobriquet of the Alsatian Correggio. For few, if any, painters since Correggio—other than Rembrandt—have shown such mastery in painting flesh that is fairly incandescent. This figure of Mary at the tomb of the Saviour, for instance, apparently gives forth light rather than receives it. What poetry is in the attitude, and what charm in the silhouette! A miracle is being wrought somewhere, and whether it is for better or for worse, Mary is trustful and resigned. That the hand that fashioned this marvel of delicate art could paint great battle pictures is one of the unaccountable anomalies of genius.

MARY MAGDALEN AT THE SAVIOUR'S TOMB



JEAN JACQUES HENNER (1829-1905)

Metropolitan Museum of Art
New York City

BOUGUEREAU



LIKE many another artist, William Adolph Bouguereau was thwarted, at the beginning of his career, by his family, excepting his mother.

His father, who was a wine and oil merchant, first at La Rochelle, France, and afterwards at Bordeaux, wished him to follow in his commercial footsteps, but the lad had a *penchant* for painting, or rather for pencilling pictures on wine barrels and boxes, until, as one biographer says, "finally some of the customers and friends of his father became greatly interested in the blond youth of sixteen who, perched all day on a high stool in the counting house, only left the pen for the pencil."

At length his father allowed him to enter the École des Beaux-Arts of Bordeaux—

with the express condition that he was not to become a painter, for that was a trade which did not pay. Thus the young life of Bouguereau was illuminated by the odd hours given to his beloved art, and thus, too, we hear of him presently winning the first prize for "painting the figure," in spite of the fact that his competitors were all-day students, while he was in the studio only two hours each morning. By the secret aid of his mother he was, at twenty-one, entered, along with Cabanel, Henner and Gustave Moreau, whose works are represented in this volume, as a pupil of Picot in Paris. There we find him "overflowing with enthusiasm, and spending not more than twenty sous a day, eating hardly anything but bread and cheese, and often going without any dinner."

Four years later he was awarded the *Prix de Rome*, and of his stay in Italy we read that the cities of Tuscany and Umbria remained with him as the most vibrant of memories. "One city, fairly perfumed with mystic art and holy traditions, particularly exerted upon him an intense fascina-

tion." That was Assisi. Its art treasures he copied with enthusiasm, as he did later the disintombed frescos at Pompeii which, on returning to France, "he often traced upon the walls and ceilings of his home. They were so true, so exact, that the sculptor, Edmond About, declared to his pupils, 'If you do not know Pompeii, go see it in the studio of Bouguereau.'"

For more than half a century this French master never failed to exhibit at every Salon religious, genre or mythological pictures and portraits, besides mural decorations for houses, theatres and churches.

Never-ending labor in an enormous production almost entirely filled the life of Bouguereau. During the siege of Paris, however, he abandoned the brush for the bayonet, and "served his country with patriotic vigor."

THIS "Holy Women at the Tomb of Christ," Bouguereau finished in 1890 and exhibited at the Paris Salon. "Never," says Maurice Albert, "was the artist more serious, more desperately impeccable. . . . What a severe arrangement of figures, and what impassibility! And yet," he goes on to say, "that high and mighty door of masonic architecture would scarcely represent the opening to the little vault of Joseph of Arimathea. . . . Nor in the three figures, whose discreet tears do not impair their calm and gracious modern faces, can one recognize the Galilean Mary Magdalen, Salome and Mary Cleophas."

Admitted to be a consummate draughtsman, Bouguereau is yet charged by detractors, such as Dr. Muther, with a lack of sincerity in his painting, resulting in a suggestion of exaggeration in much of his work. Following the Franco-Prussian War, when the painters of France were invited to exhibit at Berlin, Bouguereau, who was almost alone in accepting, declared, "If I have to go to Berlin by myself, I shall go. I consider it a patriotic duty to conquer the German painters in the very capital of the German Empire."

Bouguereau lost his first wife soon after their marriage. His second wife was Elizabeth Gardner, of Exeter, New Hampshire, a painter of recognized ability who had been one of his pupils in the Julian art schools. Influenced by his American wife, he was instrumental in causing the Julian studios and the École des Beaux-Arts to admit women as students to their classes. Bouguereau died in 1905, an octogenarian, after so short an illness that it may be said of him as of the great masters of the Renaissance—"he died with the brush in his hand."

THE HOLY WOMEN AT THE SEPULCHRE



WILLIAM ADOLPHE BOUGUEREAU (1825-1905)
Matt. XXVIII, 1, Mark XVI, 1, Luke XXIV, 1

*Courtesy Maison Ad. Braun & Cie.
Antwerp Museum*

EUGENE BURNAND



AN artist rarely confines himself to what he has the power of doing," said Goethe once to Eckermann, adding, "most artists want to do more than they can, and are only too ready to go beyond the limits which nature has set to their talent." If this is so, the Swiss painter, Eugene Burnand, is an exception that proves the rule. For, it is said, he never began to paint a picture that he did not finish, and his ambition never prompted him to attempt a subject beyond his capacity to execute.

Burnand, who was born at Moudon, Switzerland, in 1850, was a pupil of Menn and of the French master, Léon Gérôme. Still living, at this writing, he has devoted himself principally to landscape, portrait and historical painting, and has executed notable pictures in all three departments. There was a time when Burnand shared with another naturalized French artist, Hans von Marées, an antipathy to painting from the model. He scoffed at those who would only reproduce existing fact, and thus, in a certain sense, reduplicate nature, according to Goethe's saying: "If I paint my mistress' pug-dog true to nature, I have two pugs, but never a work of art." For this reason Burnand has never used models for the purpose of detailed pictorial studies; and just as little has he been at pains to fix situations in his mind by pencil sketches to serve as notes; for, according to his view, the direct use of motives, as they are called, is only a hindrance to free artistic creation. Fortunately Eugene Burnand has commanded a rich store of vivid memories of what he has seen and studied and profoundly grasped in earlier days, without which, it does not need be empha-

sized, creation of this kind were impossible. Landscapes which seem to have been studied in another world he peoples with beings who pass their lives in contemplation of the divine. Women and children, young men and grey-beards live and love and labor as though in an age that knows nothing of the stroke of the clock, and which might be yesterday or a thousand years ago.

Rendering historical episodes by colors and gestures, Burnand came as a man of fine and austere talent, often Virgilian in his sense of repose, monastic in his abnegation of petty superficial allurements, despite special attempts at chromatic effect. A feeling for style, in the sense in which it was understood by the old painters, is everywhere evident in his work, and a handling of line and composition in the grand manner which has earned him a high place as an artist.

Plants, trees and rocks are to Burnand endowed with a soul quality, are breathing creatures, each with its peculiar physiog-

nomy, its individuality, its part to play, and its distinction of being in the choir celestial. "By the harmony of air and light with that of which they are the illumination I will make you hear the trees moaning beneath the north wind and the birds calling to their young." As Dürer worked seven times on the same scenes of the Passion, until he found the simplest and most speaking expression, so Burnand has treated the same motives ten and twenty times. He begins an interrupted picture again and again, and—witness his "Peter and John Running to the Tomb," or his "Man of Sorrows,"—adds something to it to heighten the expression, as Leonardo died with the consciousness that something was lacking in his "Joconde."

BEING informed by Mary Magdalen that the stone had been removed from the door of the sepulchre in which the body of Christ had been placed after the crucifixion, and that, according to the Gospel of John, "They have taken away the Lord out of the sepulchre," the disciples Peter and John "ran both together: and the other disciple did outrun Peter, and first came to the sepulchre." Volumes could not describe this scene more clearly and impressively than is done in this picture. Young John, the disciple particularly beloved of Christ, has his hands clasped prayerfully, as he races beside the older grizzled disciple. They have just come in sight of the sepulchre and can see that its door is ajar! The militant, impetuous character of Peter is admirably portrayed. It was Peter, as John admits, who first entered the sepulchre, although John was the first to reach it; but it was John himself who first "saw and believed."

THE TWO DISCIPLES RUNNING



EUGENE BURNAND (1850-
John XX, 4

Courtesy Maison Ad. Braun & Cie.

VELASQUEZ



ESPISTE the extravagant assertion of Ruskin that "everything Velasquez does may be regarded as absolutely right," until the year 1776 the work of Diego Rodriguez de Silva Velasquez, who was born in Seville in 1599 and died in Madrid sixty-one years later, was scarcely known outside of Spain. In 1776 Raphael Mengs wrote: "How this painter, greater than Raphael or Titian, truer far than Rubens or Van Dyck, should have been lost to view is more than I can comprehend. I cannot find words to describe the splendor of his art." But, in the words of Elbert Hubbard, "the world wagged on in its sleepy way, and it was not until 1828 that an Englishman, Sir David Wilkie, began quietly to buy up all the stray pictures by Velasquez that he could find in Spain. He sent them to England, and the world one day awoke to the fact that Velasquez was one of the greatest artists of all time." Of the two hundred and seventy-four pictures that he painted, a majority are now believed to be in America.

Velasquez passed his boyhood in Seville, also the birth and death place of Murillo. At thirteen he began studying under Francesco Pacheco, with whom he remained five years before becoming his son-in-law, an event which the elder master thus naively records: "After five years of education and training, I married him to my daughter, induced by his youth, integrity and good qualities, and the prospects of his great natural genius."

Justifying the prophecy, at the age of twenty-three Velasquez was formally installed in Madrid as one of the specially privileged painters to Philip IV, with a studio in the palace, a residence in the city, and a monthly stipend of twenty

ducats, to which was added a special remuneration, Pacheco states, for each work produced.

Of the first importance in his career was the visit of Rubens, in 1628, on an embassy to the Spanish court. A lesser man than Velasquez might have quaked with apprehension when he found the King sitting to Rubens for a portrait in his own studio. But not he who had

painted the King a score of times; no one else had been allowed to paint Philip IV and Velasquez was curious to see how the picture would come out. In fact, the two painters became fast friends, and it was Rubens who persuaded Velasquez to go to Italy in 1630, a visit which permitted a close study of Titian and Tintoretto and brought about such a change and development in the style of Velasquez that he definitely became "a painter only of visible, tangible beings

on earth, not of vague and heavenly hosts." Velasquez acquired, in addition to his place as Spanish court painter, several sinecures over a long period of years. As palace marshal, it fell to him to prearrange the royal journey to the Pyrenees in 1660, on the occasion of the betrothal of the Infanta Maria Theresa to Louis XIV of France. When the royal caravan, after a month on the road, reached San Sebastian, the place chosen for the meeting of the French and Spanish courts, it was his office to inspect the ephemeral palace erected on the Island of Pheasants as a conference house for the joint accommodation of the two sovereigns, and to superintend its decoration. Returning home, Velasquez was greeted with joy by his family and friends; for a report of his death, which was but a presage of the end, then close at hand, had preceded him. Shortly afterwards he was stricken with a fatal fever.

THIS "Supper at Emmaus," by Velasquez, serves excellently to illustrate his idealizing power exercised through his intense perception of truth and beauty of light. Here the Spanish master was an innovator—a pioneer painter of light and air, the first painter of aspects. The source of the light is behind the Christ, from whom it seems to glance onto the table-cloth and the outstretched hand and face of the Apostle. The Christ in this picture will bear comparison with the Christ painted by Rembrandt in his picture of the same subject. An abstract resignation is finely expressed in the face, as though the Master were present in the spirit and not in the flesh, and as though he were hardly aware of what his animated companions are saying.

CHRIST AND THE PILGRIMS OF EMMAUS



VELASQUEZ (1599-1660)
Luke XXIV, 30

Metropolitan Museum of Art
New York City

CIMA DA CONEGLIANO



IN the little Italian town of Conegliano, on the border of the Voralpen, there is still standing a modest house marked with a tablet stating simply that it was the birthplace of one Cima, in 1459 or 1460, and that he was christened Giambattista. The name of Cima is reminiscent of the occupation of his forefathers, who were cloth-shearers, and the family line, although obscure enough, can be traced back in Conegliano into the early part of the fourteenth century. Cima himself appears to have had no disposition to ornament the cloth-shearing industry, but biographical material concerning his early life, and his later career likewise, is so meager that it is not known just how or when he began painting. It is known that he was employed in the neighboring town of Vicenza, in 1488, and the presumption is

that, being twenty-eight or twenty-nine years of age at the time, he was a painter. In 1492 he went to Venice and there remained until 1516, when he is thought to have retired to Conegliano, where he died in 1517 or 1518.

Other than the fact that he was twice married, and had eight children, little or nothing is known of the personal life of Cima. He lived in Venice at a time when it is not easy to overestimate the abundant excellence of portraiture. Just as the wealth and power of her merchant princes were the source of the success of the State, so the luxury they were able to afford drew to the island city of the Adriatic all the artistic genius of the neighboring mainland. Of the multitude of artists who during this century were adorning the public buildings and private palaces of Venice, only a few of the most celebrated can be enumerated.

Cima, coming from Conegliano to Venice,

carried on in his Madonnas the tradition of Giovanni Bellini, whose pupil he is believed to have been. Cima is thought to have painted his most celebrated picture, "The Incredulity of St. Thomas," sometime between 1504 and 1506, and it belongs to the transition stage of his work. Rivalling this picture in popular estimation is his "Madonna and Saints," now in the Church of Santa Maria dell' Orto,

Venice. Ruskin has praised and copied the harmonious background of this painting, observing that in this early Renaissance period "the arts of Greece and some of its religion return and join themselves to Christianity; not taking away its sincerity and earnestness, but making it poetical instead of practical. In the following period, even this poetic Christianity expressed by the arts became devoted to the pursuit of pleasure, and in that they persist, except where

OF the existing pictures of "The Incredulity of St. Thomas," the three most meritorious as well as celebrated are by Cima da Conegliano and by Duccio. Of the two accredited to Cima, one consisting of twelve figures, was painted in 1504, and the other, which we reproduce, is believed to have been painted subsequently. It is a composition of three figures—those of Jesus, of St. Thomas and, anachronistically, of Archbishop Magnus, who was a contemporary of the painter and may have posed for him. It is painted on a wood panel, the upper part rounded, and the figures are life size. With color, light and shade, Cima, a Venetian, expresses in this picture what a Florentine painter would have said in form and action.

they are saved by a healthy naturalism or domesticity. But in this period was fifty years of perfect work—the time of the masters, including Luini, Leonardo, Giovanni Bellini, Carpaccio, Mantegna, Verrocchio, Cima da Conegliano, Perugino and—in date, though only in his earlier life belonging to the school—Raphael."

Of all the pupils of Giovanni Bellini, among whom was Carpaccio, Cima is considered to be the most significant figure. Perhaps he was too late in coming to Venice, or was not quick of learning, but at any rate his eye was very slow to see things painter-fashion. Nevertheless he developed a distinct individuality. Thanks to his innate architectonic sense, Cima, alone among the Venetian painters of the transition period, discovered linear continuity in composition, that is, the balance of light and the flow of action. He also was the first of the Venetians to recognize the effect of figures outlined against a background of sky.

THE INCREDULITY OF THOMAS



CIMA DA CONEGLIANO (1459?-1517?)
John XX, 24

*Courtesy Maison Ad. Braun & Cie.
Academy, Venice*

JOHN LA FARGE



JOHN LA FARGE is regarded by many critics and connoisseurs as the greatest religious painter America has ever produced. He was born in New York City in 1835 and died there in 1910. Few painters, even in the great Renaissance period, have been so versatile. His scope ranges from flowers to religious subjects, portraits and landscapes; he worked in oil, in water-color, on wood and on glass. His color is varied, sometimes expressed with a charm that suggests the opalescent quality of a pearl; then again it is strong, with sharp and striking contrasts. His drawing is always good. His greatest contribution to art, besides his mural paintings, is his successful experiments in glass cutting, in addition to painting and designing.

La Farge, in his letters written about his great painting of the "Ascension", describes his methods of work, how he studied the matter of proportioning his figures to the given space, how he pondered over the naturalistic appearance which he wished to establish in the landscape, and so on. In the effort to make some of his figures look at their ease floating in the air, "I studied what I could," he writes, "of the people who are swung in ropes and other arrangements across theatres and circuses." The landscape especially troubled him, and on this point he records that he got his mountain effects for this picture one day in Japan. "Before me was a space of mountain and cloud and flat land that seemed to me to be what I needed. I gave up my other work and made thereupon a rapid but very careful study, so complete that the big picture is only a part of the amount of work put into the study of that afternoon."

The appeal of this picture is that of religious painting of the highest order, yet one can see from the foregoing out of what human perplexities and expedients it was

developed. Comparing the methods of La Farge with those of the old masters, Cortissoz observes that "a great religious painting grew under his hands precisely as it grew under the hands of a Titian or even a Leonardo. When we talk about the man of action as though he had traits decisively separating him from the artist, we should remember that the artist is a man of action in that at least while a

dreamer he is also a doer, a maker. La Farge, slowly fashioning his picture so that it might become an organic part of an architectural ensemble, sends me back with heightened sympathy to the great company of his august predecessors. I seem only to apprehend a more vital character in the beauty of their works when I trace behind their unquestioned mysticism endless

traits of a more mundane and personal origin." The versatility of John La Farge is curiously reminiscent of the great mural painters of old, who were also portrait-painters, as much at home with a secular as with a sacred subject—in other words, simply great masters of a craft.

At one time La Farge was undecided whether to follow law or art as a life-work. It was William M. Hunt who influenced him to become a painter by helping him to appreciate color, as well as to overcome discouraging technical difficulties. His growth as an artist was healthy rather than spectacular. At thirty-four he was a member of the National Academy. In 1876 he was engaged for the whole mural decoration of Trinity Church, Boston; and in 1878, he, with the assistance of Saint Gaudens, built the King sepulchral monument at Newport, R. I. In 1886 he visited Japan and the South Sea Islands, making many water-color sketches of native life and scenes. Returning to America, he painted, during the following year, his great altar-piece for the Church of the Ascension in New York.

THE ASCENSION



JOHN LA FARGE (1835-1910)
Luke XXIV, 51

Church of the Ascension
New York City

ALBRECHT DÜRER



ALBRECHT DÜRER, whose work best typifies the early art of Germany, was the son of a Hungarian goldsmith who settled in Nuremberg, married and had eighteen children, of whom Albrecht, born in 1471, was the third. His artistic bent was early manifested, and seems to have been heartily encouraged by both his father and mother.

His period of apprenticeship was followed by four years of travel and study, mainly in Germany. Shortly after his return home he briefly records, in 1494, that he was married to a Mistress Agnes Frey, whose marriage settlement was 200 florins. In his records and journals thereafter, Dürer only occasionally alludes to his wife, who seems to have been a good business woman; but it is traditional that his married life was far from being happy. With his marriage and settlement, however, Dürer's life as a master-painter began; and for the next eleven years he maintained a studio in his native city.

In 1505 Nuremberg was visited by a pestilence, and Dürer found occasion and means to go to Venice. Vasari states that he went to Italy primarily to protect his rights against a Venetian engraver who was copying his plates and monogram; for "his wonderful engravings had already penetrated to Italy, and had spread his fame beyond the Alps until it had come to the ears of Raphael, among others, who, a few years later exchanged drawings with him."

If Dürer did not arrive in Venice a famous man, he was soon by way of being a celebrity. Writing to a friend in Nuremberg, he says: "There are so many good fellows among the Italians who seek my company more and more every day . . . and

they show me much honor and friendship. On the other hand, there are also among them some of the most false, lying, thievish rascals: I would never have believed that such were living in the world. If one did not know them one would think them the best the earth could show. I have many good friends who warn me not to eat and drink with their painters, many of whom are my enemies. They copy my

work in the churches and wherever they can find it; and then revile it and say the style is not *antique* and so not good. The nobles wish me well, but few of the painters." Nevertheless, he concludes, "Here, I am a gentleman, at home only a hanger-on."

Dürer was offered a sinecure by the Venetian Senate, carrying a salary of 200 ducats a year, if he would remain in Venice; but he declined the offer and in 1507 returned to Nuremberg to execute various works.

The year of 1520 he spent with his family travelling in the Netherlands, selling his

prints to defray expenses. Financially, the trip was a failure. That Dürer himself regarded "The Four Apostles" as his *magnum opus* is evidenced by a letter he wrote to the town council of Nuremberg, praying it to receive the panels which he had "painted with greater care than any other," and on which he inscribed: "All worldly rulers in these times of danger should beware that they receive not false teaching for the Word of God. For God will have nothing added to His Word nor yet taken away. Hear, therefore, these four excellent men, Peter, John, Paul and Mark, their warning."

The council accepted the gift and paid the artist; but a century later "the ungrateful city sold this memorial of her most illustrious son to Maximilian of Bavaria, and filled the place of the panels with copies."

THE Four Apostles," which Dürer painted two years before he died, is generally conceded to be his greatest achievement. St. John, contemplating an open Bible in the foreground of one panel, expresses the profound meditation of a soul absorbed in intellectual research. Behind him St. Peter leans over the Book. An aged man, full of contemplative repose, Peter expresses the phlegmatic temperament. The other panel is more objective in illustrating the relation of faith to external life. St. Mark, in the background, looks boldly about him, ready to exhort his hearers to embrace the faith. In the foreground, St. Paul, with sword and Bible, is a challenge incarnate, ready to defend the Holy Word and to punish blasphemers. His is the choleric temperament. The coloring of these great panels is warm, natural, vigorous.

FOUR APOSTLES



ALBRECHT DÜRER (1471-1528)



*Courtesy Maison Ad. Braun & Cie.
Munich Gallery*

LE SUEUR



OTHER than the fact that he married, had six children and painted more than two hundred pictures, the life of the French artist, Eustache Le Sueur, was singularly uneventful. His seventeenth-century biography appears in sharp contrast to the biographies of his artist contemporaries. It can be summarized in a sentence: Le Sueur was born 1617, lived and died in Paris. If he received commissions from the king or had noble and powerful patrons, there is no record of his having been on familiar terms with them. He was untouched by favor or by disgrace such as marked the careers of so many artists of the time, notably Charles Le Brun and Pierre Mignard.

His father was a wood-turner, or carpenter, and entered his son at the studio of one Master Simon Vouet, when the lad was about fifteen years old. This Vouet had recently returned from Italy with an Italian bride and with a profound veneration for the masters of the Italian Renaissance whose fame, at that time, was just beginning to reach into France. As fellow students, under Vouet, Le Sueur had Le Brun and Mignard. Sharing, as he did with his early preceptor, an admiration for Italian art, Le Sueur was an exception to the painters of his age in that he never went to Italy. This most likely was due to the fact that he could not easily have afforded the expense of such a trip. But his works betray evidence of his careful study of Raphael in particular, probably from engravings or from copies of that great master, made by French painters and exhibited in Paris. At twenty-eight Le Sueur married the daughter of a grocer, who bore him six children of baptismal record.

At the creation of the French Academy of Painting and Sculpture, in 1648, Le Sueur was one of the founders, and it was about that time that he came into royal favor and

was formally appointed painter to the King. The fact that Le Sueur died at thirty-eight leaving more than two hundred canvases, testifies to his industry. The cause of his death seems to have been a particularly virulent fever that wasted him to the shadow of his never robust self. There are many legends of his friendship with Poussin, and of his enmity with Le Brun, but they are not substantiated by recorded fact.

LE SUEUR was commissioned in 1649, by the Goldsmiths' Guild of Paris, to paint "St. Paul Preaching at Ephesus." It is one of the best known, if not most enterprising, compositions of this neglected master. It is admirable in detail. Note the negro executioner in the foreground, a very modern touch and yet striking an exotic note that is unusual in Le Sueur, and the animalesque pose, on hands and knees, of the creature blowing the fire that is to consume the pagan books. St. Paul is a no less convincing figure than evidently is the sermon he is preaching.

Le Sueur was fortunate in having the patronage of the Catholic hierarchy of Paris, particularly of the prelates of Notre Dame. It was for that great Cathedral that he painted his "St. Paul Preaching at Ephesus." His works are to be seen in many of the older churches and religious institutions of Paris. Physically delicate himself, it is not surprising that the art

of Le Sueur is essentially delicate. The term applies to the painter both as regards his technique and his moral point of view. His drawing is delicate, as is his color. Neither Le Sueur nor his contemporaries, Mignard and Le Brun, achieved the distinction of originating a national French style of painting; and the kind of painting that we look upon today as being essentially and characteristically French only came into existence when, in 1702, one Antoine Watteau left his home in Valenciennes for a studio in Paris. It was this frail successor to Le Sueur who founded the strongest of all the modern schools of painting. According to Gabriel Rouchès, "During more than two hundred years the reputation of Eustache Le Sueur was as that of Gibraltar, and then it dwindled and disappeared in a strange eclipse. He was able to hold the sympathy and interest of such eminent critics as Theophile Gautier, Viardot and Arsène Houssaye. But theirs was the last breath of enthusiasm that kept his spark of celebrity alive. A decade later the name of this seventeenth-century master was lost in the roar of Paris. Le Sueur was simply forgotten."

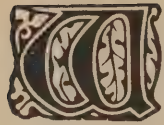
ST. PAUL PREACHING AT EPHESUS



EUSTACHE LE SUEUR (1617-1655)
Acts XVII, 15

*Courtesy Maison Ad. Braun & Cie.
Louvre, Paris*

CARAVAGGIO



HAT is known as the Neapolitan School of Painters originated with Michelangelo Amerigi, called Caravaggio after his birthplace near Milan where he first saw the light in 1569. Undaunted by the great achievements of the Italian masters who immediately preceded him, Caravaggio sought to form an independent style of his own, instead of slavishly copying Titian, Tintoretto, Raphael and Michel Angelo. As Sir William Orpen points out, Caravaggio saw the error of his contemporaries and "perceiving that art based on art leads to decadence, he gave his whole attention to nature and so became a pioneer of realism." "His real fight," observes Professor Mather, "was with the nobility of Raphael. His saints are taken from the streets and often from the gutters. He loves character above all, and wants it proletarian. Within his chosen limitations he admittedly is a powerful and sincere artist."

Both at Rome and Naples this sturdy, swaggering Caravaggio appears to have had an immense success. His pictures—especially portraits—are said to have commanded better prices than were obtained by any of his contemporaries. He boasted himself the greatest painter of all time, and was often believed. From his swarthy tones his school of disciples took the name of Tenebrists. The novelty in his treatment chiefly consisted of the use Caravaggio made of light and shade (technically known as *chiaroscuro*) to render his pictures more dramatically intense. He exaggerated his shadows which, to quote Orpen, "were far too black to be scrupulously faithful to nature, but by the emphasis he thus gave to his lights he produced original and arresting effects which undoubtedly had a powerful influence on the two greatest painters of the next

HIS "Death of the Virgin" is one of the two undisputed masterpieces of Caravaggio. In it the grief of Martha and the other mourners is deeply realistic and moving. In painting this picture Caravaggio had carefully studied the impressionistic manner of Titian and was beginning to adopt a harsh and resolute chiaroscuro with the light restricted and the canvas mostly black. The expression on the face of the dead woman is eloquent of her release from suffering. Caravaggio was fortunate in his model for Mary, as contrasted to the feeble, girlish, commonplace and even vulgar women who appear to have been usually selected as models in the Post-Renaissance period.

generation—Velasquez and Rembrandt." In his own time, Caravaggio's experiments in interior and artificial lighting were widely imitated, and again are to be seen in modern impressionistic painting. His rejection of noble form—of the idealistic method—in favor of what one sees with the naked eye, and of decorative color in favor of natural, was a sharp and direct challenge of the Renaissance style, and

outside of Italy where the noble tradition was only incipient, Caravaggio did much to arrest its influence. Mather goes on to say, "From the point of view of modern art there are few more important figures than that of Caravaggio. From the point of view of art broadly he has his serious limitations. Most damaging is his waiver of civilization, he looks at low life not with the eyes of a detached artist but with those of a ruffian."

Nor did he live up to his own formula. His contemporaries regarded the Caravaggio method as 'too natural'. A modern realist would make the far more radical criticism that Caravaggio is not natural enough. He really makes no close study of the subtleties of natural appearance or of the actual refinements of illumination. Logically he should have gone forward with Ribera and Velasquez to a real investigation of appearances. But his logic was only that of scorn, and it would doubtless have somewhat compensated him for a sordid and premature end, could he have foreseen that his biographers would credit him with the ruin of Italian painting."

Caravaggio's love for the low life, symbolized in his famous picture "The Card Players," led him to commit a murder in a gambling quarrel at Rome. To avoid paying the penalty of this act he escaped to Naples and then to Malta where his fierce temper again landed him in prison. Later, being pardoned, he set forth for Rome, where he died of a fever.

THE DEATH OF THE VIRGIN



CARAVAGGIO (1569-1609)

*Courtesy Maison Ad. Braun & Cie.
Louvre, Paris*

TITIAN



EXCEPT in his portrait work, Titian is said to have painted mostly from his own imagination, and only used female models in case of necessity.

Indeed, his types of women have little in common with the small, brown, black-eyed maidens who usually are associated with Venice. They are nearer akin to the fair-haired Lombard women or the Dianas and Junos of his Alpine

boyhood home in Cadore. What we call the idealism of Titian is not the result of aesthetic reflection, but, as Muther has pointed out, "the natural point of view of a man who wandered upon the heights of life, never knew trivial care, nor even experienced sickness; and therefore saw the world healthy and beautiful, in gleaming and majestic splendor."

Overwhelmed with commissions, liberally compensated as a rule, pensioned and worthily enjoying his good fortune, this great painter, although not very learned, enjoyed his high place in Venetian society, having "natural intelligence, while familiarity with courts taught him every proper term of the knight and of the man of the world." His letters to princes and to ministers concerning his pictures are those of a gentleman addressing gentlemen. No rigorist was he, but a boon companion, eating and drinking daintily and heartily, appreciative of music, of luxury, and particularly enjoying the society of gentlewomen.

As Taine observes, "His painting is healthy, exempt from morbidity and painful complications. He painted incessantly, without turmoil of the brain and without passion during his whole life of nearly a hundred years. He commenced while still a child, and his hand was naturally obedient to his mind. He declared that his talent was a special grace from heaven; that it was necessary to be thus endowed in order to be a good painter, for otherwise, 'one

cannot give birth to any but imperfect works'; that in this art 'genius must not be agitated.' Around him beauty, taste, education, the talents of others, reflect back on him, as from a mirror, the brightness of his own genius."

Titian aimed at nothing beyond his art, as did Leonardo da Vinci and Michel Angelo, for example. Daily he designed something in chalk or in charcoal. A supper in

congenial company made the day complete. He seems

never to have been in a hurry, though always busy. He kept his paintings by him a long time in order to study them carefully and improve them in any and every conceivable way. His pictures do not scale off; he used simple colors, "especially red and blue, which never deform figures." Taine concludes, "It would be necessary to revert

to the brightest days of pagan antiquity to find a genius so in accord with his surroundings, an expansion of faculties so natural and so harmonious, a similar concord of man with himself and with the outer world." If, comments Claude Phillips, Titian does not soar as high as Leonardo or Michel Angelo, and lacks the "divine suavity" that makes Raphael unique in art, "he is wider in scope, more glowing with the life-blood of humanity, more the poet-painter of the world and of its fairest creatures than any of these. . . . The sacred art of no other painter of the full Sixteenth Century—not even that of Raphael himself—has to an equal degree influenced other painters and molded the style of the world." We are told that Titian prepared his pictures with a solid stratum of pigment, which served as a bed upon which to return frequently. Some of these preparations were made with a brush heavily laden with color, the half tints struck in with pure red earth, the lights with white, relieved by touches of the same brush dipped into red, black and yellow. Thus he would give the promise of a figure in four strokes.

THE ASSUMPTION



TITIAN (1477-1576)

*Courtesy Maison Ad. Braun & Cie.
The Academy, Venice*

BOTTICELLI



SANDRO BOTTICELLI, or, to use his original name, Alessandro di Mariano Filipepi, was born at Florence, Italy, in the year 1447. He was revered as a master by both Leonardo da Vinci and Michel Angelo, the latter having been one of his pupils. His father was a Florentine citizen in comfortable circumstances; and Vasari relates that Sandro was educated with great care, and "instructed in all such things as children are usually taught before they choose a calling." But the boy evidenced a violent antipathy to learning. He was constantly discontented and absolutely refused to give his attention to reading, writing and accounts, says Vasari; until at last his father, despairing of making a scholar of him, placed him in the shop of a goldsmith named Botticello, an old friend and an excellent workman, who taught the boy his trade.

Sandro was destined for higher things; but he took from his first master not only the name by which he has become famous, but the precision of line and patient attention to detail which marked all his work in after-life. From him, too, he learned the use of gold which he turned to such good account in his painting and to such bad account in his life. For Botticelli was prematurely decrepit at sixty-three, "forced to go on crutches, unable to stand upright, and dependent for his bread upon the charity of others."

Outgrowing the goldsmithy, young Sandro was seized with so passionate a desire to become a painter that his indulgent father placed him with the Carmelite monk, Fra Filippo Lippi, then one of the first masters in Florence. Sandro had found his vocation, and soon attained a degree of perfection that no one had expected from the wayward, eccentric boy. At twenty-two he was considered

preeminently the best painter in Florence. There followed some fifteen years of prosperity, during which period Botticelli enjoyed the patronage of Lorenzo de Medici in Florence, and Pope Sixtus IV in Rome. Commissions came to him from all sides, and his productive energy was amazing. It was during this period that many of his finest works, both in painting and engraving, were executed.

IN this picture the Madonna, clad in a dark-green, gold-embroidered robe, and holding the Child in her arms, is surrounded by angels, two of whom hold the crown over her head, while two others offer her the book in which she writes the hymn "Magnificat." John Addington Symonds has said: "It is not perhaps a mere fancy to imagine that the corolla of an open rose suggested to Botticelli the composition of his best-known picture, the circular 'Coronation of the Virgin.' This masterpiece combines and displays all the best qualities of its creator. For rare distinction of beauty and mystic calm and resignation in the faces it is unique."

It is curious to learn from Vasari that Botticelli, who seems so intensely in earnest, delighted in jesting, and indulged in wild practical jokes at the expense of his pupils and friends which made his workshop ring with laughter. Nevertheless, a vein of deep melancholy runs through his works, and even when he most wished to be gay, he was sad, as it were, in spite of himself. "He loved everything that

was fair, the shape of the opening rose, the changing ripples on the waves, the grace of the human form; and yet his imagination is ever beating against the walls of mortality, asking what lies without, and whither mortals are tending." Summoned to Rome in 1480 Botticelli was placed in charge of the decoration of the newly erected Sistine Chapel, and executed three large frescos together with the earlier portraits of the series of twenty-eight Popes still to be seen on the upper part of the wall. Working with him were Ghirlandajo and Perugino. Their labors were interrupted by the death of Pope Sixtus, and Botticelli returned to Florence, to fall under the influence of the Dominican friar, Savonarola, whose zeal and eloquence were shaking the pillars of Florentine society.

In his breadth and depth of culture, in the varied character of his subjects, in his greatness of aim, and the mystical bent of his genius, Botticelli embodies the diverse elements and conflicting ideas of the early Renaissance.

THE CORONATION OF THE VIRGIN



SANDRO BOTTICELLI (1447-1510)

*Courtesy Maison Ad. Braun & Cie.
Uffizi Gallery, Florence*

ALBRECHT DÜRER



HE genius of Albrecht Dürer may hardly be reckoned without taking into account the place held by the art of engraving in the late fifteenth and early sixteenth centuries. To most critics it is probable that neither his paintings nor his drawings could by themselves have won for Dürer the immense popularity and authority he has enjoyed had he not been a master of "the most democratic of the arts," that of engraving.

Dürer had to struggle hard for a living. Painting not paying, he devoted himself in the main to engraving and etching. Strange to say, into this bread-and-butter work he put his best, with the result that "he is the greatest engraver that ever lived," though his painting was much admired by no less a master than Raphael. Camerarius, his intimate friend, writing, a short time after Dürer died, says that, contrary to the prevailing impression, "he was not of a melancholy severity nor of a repulsive gravity." His hand was so steady and his touch so fine, we are told, that "one might have sworn that rule, square or compass had been employed to draw lines which he, in fact, drew with the brush, or very often with pencil or pen, unaided by artificial means, to the great marvel of those who watched him."

In Dürer the desire to live was entirely absorbed in the desire to think. He was not a man of action, and the records of his life are filled with accounts of what he saw, what he thought, and what others thought of him; coupled with frequent complaints of jealousies and lack of appreciation. "Dürer," says Furst, "reflects the religious spirit of Protestantism. His ego looms large in his consciousness, and it is the salvation of the soul rather than the

mere expansion of the mind that concerns him; but withal he is like Luther—a Man." His idea of art was that "it should be employed," to use his own words, "in the service of the Church to set forth the sufferings of Christ and such like subjects, and it should also be employed to preserve the features of men after their death."

The very fact that Dürer's contemporaries were so loud in praise of the extraordinary

technical skill with which he could draw straight lines without the aid of a ruler, or the astounding legerdemain with which he reproduced every single hair in a curl, touches cerebral cords, rather than heart-strings. Nevertheless, we have such pictures as "The Four Horsemen, of the Apocalypse" and "The Four Apostles," the greatness of which no one denies. Here the mind and hand of the artist were in accord.

The eminence of Albrecht Dürer is not only that of a creative artist, but he was, as

OF the fifteen woodcuts in a series illustrating the Apocalypse by Dürer, this one of "The Four Horsemen" is the most celebrated. It represents the vision described by St. John in the sixth chapter of Revelation. "For simple grandeur," writes Professor Thausing, "this design has never been surpassed. What a vivid impression is produced upon the spectator of the impetuosity of the rush forward, an impression which Dürer heightens in a masterly way by showing only the forefronts of the horses. The riders themselves, looking angrily forward, one drawing a bow, another brandishing a sword, the third swinging a pair of scales behind him, wear the fantastic dress of the day. The fourth horseman is Death, with the infernal trident. The downtrodden figures in the foreground represent "the fourth part of the earth," which is to be slain.

Cust says, one of the great pioneers of art. Before him, little or nothing had been done north of the Alps to make art a factor in the popular life; and now there is probably no branch of the fine arts which has not been affected in one way or another by his works. He stands, as it were, on the watershed between the Middle Ages and the Renaissance, both in the advancement of art and in the development of the human intellect.

Dürer's last years were uneventful, and he seems to have been a good deal of an invalid, but he wrote voluminously on artistic and scientific subjects. His last and greatest work, "The Four Apostles," was painted in 1526. With this Dürer seems to have felt that his labors as a painter were done, as during the next year not even a drawing of importance came from his hand. He died on the sixth of April, 1528.

THE FOUR HORSEMEN OF THE APOCALYPSE



ALBRECHT DÜRER (1471-1528)
Revelations VI

From the woodcut

GALLERIES

IN WHICH THE PICTURES ARE LOCATED

Space does not permit a complete description of the galleries and museums represented in this book, but as a large majority of the pictures are located in a few galleries, a brief history of the more important ones will well cover the ground.

Museums of art almost invariably originated in collections made by the rich and powerful without at first a more definite purpose than to gratify their own pleasure and curiosity. The art museum as a private institution began in Italy, where in the fourteenth century the rulers and nobility began to make collections of coins and gems. Busts and statues were added later and it was not until the seventeenth century that pictures and drawings were also introduced. Among the oldest of such collections is that brought together by Cosimo de' Medici, dating from the early fifteenth century and forming the basis of the present Florentine collections. The Vatican collections trace their origin to Pope Julius II (1503-1513).

In passing it may be noted that boasting as it does of the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, the Corcoran Gallery at Washington, the United States is perhaps the only great nation without a national gallery.

THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY, stands as a substantial denial of the charge that America has no appreciation of or desire for a knowledge of art. Located in Central Park, the structure is undoubtedly the finest modern art museum in the world. Its galleries are unexcelled from the standpoint of beauty and effectiveness. The collection of paintings is naturally more inclusive of American art than that of any other school, but is quite complete and affords a survey of painting from the Italian primitives to our modern schools. J. Pierpont Morgan was a most generous patron of the Museum and the Benjamin Altman bequest added to the already rich collection of old masters. In addition to paintings it includes valuable collections in many fields of art and archaeology.



ENTRANCE HALL,
METROPOLITAN MUSEUM

Its latest addition is the American Wing, which records by example the development of American furniture and domestic architecture from colonial days.



THE NATIONAL GALLERY, LONDON, originated in the Angerstein collection of 38 paintings, of which 29 were by old masters. This was bought by the British nation in 1824 for \$280,000. In 1832-38 a building, from designs by Wilkins, was erected to house it. The gift in 1847 by Mr. Vernon of 157 canvases by English painters and the bequest by J. M. W. Turner are among its largest acquisitions. By Turner's will nineteen thousand pencil and water-color sketches and one hundred canvases were left to the British nation, among them his "Carthage" which he originally offered for five hundred pounds. Later he was offered five thousand pounds by Sir Robert Peel for the picture, but he had decided to keep it, and his dying request, which was disregarded, was that he should be buried in its magnificent folds.

Sir Robert Peel's collection of 77 paintings and 18 drawings was purchased for The National Gallery in 1875 for \$375,000. In 1885, \$437,500 was voted by Parliament for the purchase of the "Madonna degli Ansidei" by Raphael and Van Dyck's "Charles I on Horseback."

It is rich in the works of the early Italian masters, such as "The Raising of Lazarus"



THE NATIONAL GALLERY, LONDON

by Sebastiano del Piombo, the "Pietà" of Francia and Giovanni Bellini's "Doge Loredano," the first picture secured for the Gallery.



THE LOUVRE, PARIS, contains the rarest specimens of art owned by the French nation. Of the original château (the outlines of which are today marked on the stones of the courtyard) we know little, but it is certain that Philip Augustus in 1214 built a fortress at this point and that successive monarchs have altered and added to it, the final wing being completed in 1857. In the course of construction through the centuries each builder embodied the spirit and style of his own particular period in the addition so that the different sections form a curious combination of different styles of architecture. The design of the building, as a whole,



EAST FACADE, THE LOUVRE

however, follows a single and unified plan and presents a noble appearance. The east façade, of which a picture is shown, was erected for Louis XIV and has been called the most perfect work of architecture in France. The Pavillon Sully, also illustrated, was constructed during the reign and in the style of the period of Napoleon III.

The collection of paintings and other works of art made by kings of France had kept pace with the improvements of the buildings, and when in 1793 the convention declared the Louvre a national museum, there were royal collections of fitting size and worth to be placed in it. Francis I had bought "Mona Lisa" from Leonardo da Vinci for 4,000 gold crowns and from that time on the royal line had been generous patrons of art. Not to be overlooked are the great additions which Napoleon



PAVILLON SULLY, THE LOUVRE

made to the collection through his victorious campaign in Italy. Although many of these were returned to their former owners, much of the rich collection of Italian paintings comes from this source. One room is devoted entirely to the series of paintings of the life of Marie de' Medici, by Rubens, originally made for the palace of the Luxembourg. It also has the finest collection of the modern French painters known as the Barbizon School. Among the world famous examples of sculpture which it possesses are the "Venus de Milo" and the "Winged Victory."



THE MUSÉE DU LUXEMBOURG, PARIS, derives its name from having once formed part of the Palais du Luxembourg. The palace was first built in 1616 by

Jacques Debrosse, and was intended to recall to Marie de' Medici the appearance of her former home, the Pitti Palace of Florence.

The Musée du Luxembourg serves as the great exhibition gallery of those modern painters whom France honors by the purchase of their canvases, and constitutes the most important collection of modern art in the world. Among foreign painters, America is the best represented. About ten years after the death of each artist, his works are passed upon and removed either to The Louvre, or to provincial museums.



THE PITTI and the **UFFIZI GALLERIES** of **FLORENCE** are often thought of as a unit, not only because they are both the result of the rule of the Medici family, but because they are connected by a passage, nearly half a mile long. This corridor, built quaintly over houses and shops and crossing the Arno on the Ponte Vecchio, was designed as a means of escape in case of uprisings or other danger.

The Uffizi was erected in 1560 after designs by Vasari, the biographer of the artists. It was intended for the offices of the Medici family, who were then ruling as Grand Dukes of Tuscany. The collections in the Uffizi are the most important in Florence, as they represent most fully the development of the pictorial art of the High Renaissance. The nucleus was formed by the early Medici and was increased by each generation. The whole was bequeathed to the state in 1737 by Gian Gastone, the last of the Medici family.



PITTI PALACE FROM BOBOLI GARDENS



UFFIZI PALACE ACROSS THE ARNO

The Pitti Palace was begun in 1441 by Luca Pitti, in proud rivalry of the power and magnificence of Cosimo de' Medici. He chose the most famous and extravagant of Florentine architects, Brunelleschi, and gave him express directions to build a palace that should be able to contain in its courtyard the entire Riccardi Palace, the home of Cosimo. The windows of his palace, he said, must be as large as the doors of the Medici Palace, and it was on this plan that the Pitti Palace was started. The walls had risen to the height of only one story when Luca, involved in a conspiracy against Cosimo's son, fell from power and it remained for the younger branch of the Medici family a century later to complete it on the scale on which it had been started. One wing is now a residence of the King of Italy.



THE IMPERIAL GALLERY, VIENNA, was originally formed in the seventeenth century by the union of the Prague collection of the Emperor Rudolph II (who succeeded to the Austrian throne in 1576), the collection of the Archduke Leopold William, in which were many Dutch and Venetian paintings, and the collection of the Archduke Ferdinand of Tyrol, which contained the "Madonna of the Meadow" by Raphael and the "St. Justina" of Moretto (considered his finest work).



THE BRERA GALLERY, MILAN, is the Palace of Science, Letters and Arts. The building itself, erected by Ricchini for a Jesuit College in 1651, is a very



COURTYARD OF THE BRERA

beautiful example of the architecture of the High Renaissance. It contains a library of 300,000 volumes, numismatic and archaeological collections, besides the magnificent gallery of Italian paintings, in which is found the most notable gathering of the works of painters of the north Italian schools. Among these are the "Marriage of the Virgin" by Raphael, the marvellous study of the head of Christ for Leonardo's "Last Supper," the "St. John" by Titian and a large series of frescos by Luini.



ST. PETER'S AND THE VATICAN, ROME. The group of buildings which house St. Peter's Church and the Vatican is recognized throughout the world as a symbol of the power and authority of the Roman Catholic Church. They contain in addition to their ecclesiastical treasures one of the greatest collections of art in the world.

The Vatican has been the principal residence of the Popes since their return from Avignon in 1377, and their official residence since the capture of Rome by the Piedmontese in 1870. It originated in the residence built by Pope Symmachus (498-514) adjoining the Basilica of St. Peter's.

The architect of the present church was Bramante, but Raphael and Michel Angelo both held this office at a later time and the dome was designed by the versatile Buonarrotti.

The Vatican collection of antique sculpture is world famous and is not equalled elsewhere. Among its treasures are the "Laocoön" and the "Apollo Belvedere". The picture gallery contains many famous religious paintings among which is Raphael's famous "Transfiguration", and the fresco painting in the public rooms is beautiful beyond description. Raphael's fresco work is thought by many critics to excel his oil painting and it is here seen at its height. Fra Angelico's frescos in the Vatican are a little less perfect than his work at Florence.

The Sistine Chapel is the Court Chapel where the great papal ceremonies and elections are held. Its architectural features are the simplest, but its design provides great wall space for decoration. The entire ceiling is covered with the creations of Michel Angelo and the four years he spent with this work early in his life nearly wrecked his health. Years later he completed his great "Last Judgment" which completely covers the wall above the altar. On the side walls are frescos of the life of Christ and the life of Moses painted concurrently by Perugino,



ST. PETER'S AND THE VATICAN

Pinturicchio, Botticelli, Signorelli, Pier di Cosimo, Ghirlandajo and others.

The library of the Vatican is perhaps the most important in the world, especially in regard to manuscript sources, if the value of its contents is considered. It contains approximately 50,000 manuscripts and 350,000 printed books.



SAN MARCO, FLORENCE, formerly a convent of the Dominican Order, is of particular interest to the art student because it contains the best work of the saintly Fra Angelico. The convent was richly endowed by Cosimo de' Medici, who had a cell reserved to which he might



CLOISTERS OF SAN MARCO

withdraw for spiritual refreshment. Although Fra Angelico's panel paintings may be seen in northern Europe, his greater skill as a fresco painter can only be estimated at Florence, where he was painting for his own brethren and for the glorification of the Dominican Order. His paintings have recently been taken from other Florentine galleries and concentrated in San Marco where his greatest work was done. Here, later, worked Fra Bartolommeo and his assistant, Albertinelli. Here came the brilliant and fanatic Dominican reformer, Savonarola, who grew in power from the moment that he preached his first sermon on the Apoca-

lypse from the pulpit of San Marco. In a year he was prior—in two years more he was, in effect, dictator of Florence. Another two years and Rome summoned him in a question of heresy, and excommunicated him for disobedience. Two years of stubborn resistance, and then he was dragged from the convent, tried, unfrocked, hanged and burned.



THE ROYAL PICTURE GALLERY, MADRID (Gallery of The Prado), derives its popular name from its situation on The Prado, a wide boulevard about two miles in length, the chief promenade of Madrid.

The enlightened Charles III (1759–1788), who had previously been King of Naples, desired to unite in one place the treasures of art that till then had been contained in the various royal residences of Madrid and other cities of Spain. These paintings had been the property of the Spanish Royal House, or had come to it through gift or inheritance through its affiliations with the Royal Houses of France and Austria. Murillo, Velasquez, Titian and Goya are brilliant figures of the Gallery, but it likewise contains a surprising number of canvases by Dutch and Flemish painters, notably many by Peter Paul Rubens.

In all, the gallery possesses more than two thousand pictures, and was finally opened to the public, as had been the desire of Charles III, in the year 1828.



THE MUSEUM OF FINE ARTS, BOSTON, is one of the few great museums that have been founded and conducted entirely from private subscriptions. It was granted a charter in 1870 and a wing of the first building, in Copley Square, Boston, was dedicated in 1876. By 1899, this building had become inadequate, and twelve acres were purchased for the erection of a new museum on Huntington Avenue. This was erected after eight years of planning and experiment, and dedicated in 1909. The Museum contains among other famous paintings the Stuart portraits of George and Martha Washington.

The arrangement and lighting of the galleries make the Museum of Fine Arts one of the finest museum buildings in the world. Its Department of Prints is one of the finest and most excellently arranged in America.

ARTISTS REPRESENTED. BY SCHOOLS

AMERICAN SCHOOL

West, Benjamin, 1738–1820
La Farge, John, 1835–1910
Abbey, Edwin Austin, 1852–1911
Low, Will H., 1853–
Sargent, John Singer, 1856–1925

BRITISH SCHOOL

Reynolds, Sir Joshua, 1723–1792
Blake, William, 1757–1827
Brown, Ford Madox, 1821–1893
Rossetti, Dante Gabriel, 1828–1882
Millais, Sir John Everett, 1829–1896
Burne-Jones, Sir Edward, 1833–1898
Calderon, Philip Hermogenes, 1833–1898
Rivière, Briton, 1840–1920
Dicksee, Sir Francis, 1853–

DUTCH SCHOOL

Rembrandt van Rijn, 1606–1669
Alma-Tadema, Sir Lawrence, 1836–1912

FLEMISH SCHOOL

Matsys, Quinten, 1460–1530
Rubens, Peter Paul, 1577–1640
Van Dyck, Sir Anthony, 1599–1641
van Oost, Jacob, 1637–1713

FRENCH SCHOOL

Poussin, Nicolas, 1594–1665
Le Sueur, Eustache, 1617–1655
Le Brun, Charles, 1619–1690
Scheffer, Ary, 1795–1858
Decamps, Alexandre Gabriel, 1803–1860
Flandrin, Hippolyte, 1809–1864
Chasseriau, Theodore, 1819–1857
Gérôme, Jean Léon, 1824–1904
Puvis de Chavannes, Pierre, 1824–1898
Bouguereau, William Adolph, 1825–1905
Moreau, Gustave, 1826–1898
Henner, Jean-Jacques, 1829–1905
Doré, Gustave, 1833–1883
Bonnat, Léon, 1833–1922
Tissot, James Joseph, 1836–1902
Laurens, Jean Paul, 1838–
Cazin, Jean Charles, 1841–1901
Lhermitte, Léon Augustin, 1844–1925

FRENCH SCHOOL (cont.)

Benjamin-Constant, J. J., 1845–1902
Bastien-Lepage, Jules, 1848–1884
Béraud, Jean, 1849–
Burnand, Eugene, 1850–
Lerolle, Henri, 1848–

GERMAN SCHOOL

Dürer, Albrecht, 1471–1528
Munkácsy, Michael, 1844–1900
Uhde, Fritz von, 1848–1911
Prell, Hermann, 1854–

ITALIAN SCHOOL

Angelico, Fra, 1387–1455
Masaccio, 1401–1428
Bellini, Giovanni, 1428–1516
Mantegna, Andrea, 1431–1506
Botticelli, Sandro, 1447–1510
Ghirlandajo, 1449–1494
Francia, 1450–1517
Leonardo da Vinci, 1452–1519
Cima da Conegliano, 1459?–1517?
Albertinelli, Mariotto, 1474–1515
Luini, Bernardino, 14—15—
Michel Angelo Buonarrotti, 1475–1564
Titian, 1477–1576
Palma Vecchio, 1480–1528
Raphael Sanzio, 1483–1520
Sebastiano del Piombo, 1485–1547
Sarto, Andrea del, 1486–1531
Correggio, 1494–1534
Moretto da Brescia, 1498?–1555?
Bronzino, Agnolo, 1502–1572
Il Tintoretto, 1518–1594
Veronese, Paolo, 1528–1588
Caravaggio, 1569–1609
Allori, Cristofano, 1577–1621
Domenichino, 1581–1641
Rosa, Salvator, 1615–1673
Tiepolo, Giovanni Battista, 1696–1770
Michetti, Francesco Paolo, 1851–

SPANISH SCHOOL

El Greco, 1545–1625
Collantès, Francisco, 1599–1656
Velasquez, Diego, 1599–1660
Murillo, Bartolomé Estéban, 1617–1682

INDEX OF ARTISTS

- Abbey, Edwin Austin, 56
 Albertinelli, Mariotto, 102
 Allori, Cristofano, 84
 Alma-Tadema, Sir Lawrence, 48
 Andrea del Sarto, 134
 Angelico, Fra, 98, 126
- Bastien-Lepage, Jules, 110
 Bellini, Giovanni, 136
 Benjamin-Constant, J. J., 148
 Béraud, Jean, 182
 Blake, William, 18, 78, 82
 Bonnat, Léon, 60
 Botticelli, Sandro, 210
 Bouguereau, William Adolph, 192
 Bronzino, Agnolo, 54
 Bronzino, the Younger, 84
 Brown, Ford Madox, 172
 Buonarrotti, Michel Angelo, 16, 20
 Burnand, Eugène, 194
 Burne-Jones, Sir Edward, 14
- Calderon, Philip Hermogenes, 66
 Caravaggio, Michelangelo Amerigi da, 206
 Cazin, Jean Charles, 28
 Chasseriau, Theodore, 80
 Chavannes, Pierre Puvis de, 154
 Cima da Conegliano, 198
 Collantès, Francisco, 46
 Constant, J. J. Benjamin-, 148
 Correggio, Antonio Allegri da, 114
- Decamps, Alexandre Gabriel, 38
 del Sarto, Andrea, 134
 Dicksee, Frank (Sir Francis), 74
 Domenichino (Domenico Zampieri), 72
 Doré, Gustave, 24, 64
 Dyck, Sir Anthony Van, 174
 Dürer, Albrecht, 202, 212
- El Greco (Domenico Theotocopuli), 184
- Flandrin, Hippolyte, 26, 164
 Francia (Raibolini), 188
- Gérôme, Jean Léon, 34, 52
 Ghirlandajo, 108, 142
 Greco, El (Domenico Theotocopuli), 184
- Henner, Jean-Jacques, 190
- La Farge, John, 200
 Laurens, Jean Paul, 58
 Le Brun, Charles, 166
 Leonardo da Vinci, 4, 122, 170
 Lepage, Jules Bastien-, 110
- Lerolle, Henri, 112
 Le Sueur, Eustache, 204
 Lhermitte, Léon Augustin, 150
 Low, Will H., 152
 Luini, Bernardino, 132
- Mantegna, Andrea, 62
 Masaccio, 106
 Matsys, Quinten, 118
 Michel Angelo Buonarrotti, 16, 20
 Michetti, Francesco Paolo, 144
 Millais, Sir John Everett, 130
 Moreau, Gustave, 156
 Moretto da Brescia, 162
 Munkácsy, Michael, 176
 Murillo, Bartolomé Estéban, 92, 100, 124
- Oost, Jacob van, 70
- Palma Vecchio, 36
 Piombo, Sebastiano del, 160
 Poussin, Nicolas, 50
 Prell, Hermann, 168
 Puvis de Chavannes, Pierre, 154
- Raphael Sanzio, 3, 104, 116, 158
 Rembrandt van Rijn, 42, 120, 178
 Reynolds, Sir Joshua, 68
 Rivière, Briton, 86
 Robusti, Jacopo (Il Tintoretto), 94
 Rosa, Salvator, 22
 Rossetti, Dante Gabriel, 96
 Rubens, Peter Paul, 128, 186
- Sargent, John Singer, 88, 90
 Sarto, Andrea del, 134
 Scheffer, Ary, 138
 Sebastiano del Piombo, 160
- Tadema, Sir Lawrence Alma-, 48
 Tiepolo, Giovanni Battista, 32, 44
 Tintoretto, Il (Jacopo Robusti), 94
 Tissot, James Joseph, 40
 Titian, 180, 208
 Tori, Angelo (Bronzino), 54
- Uhde, Fritz von, 146
- Van Dyck, Sir Anthony, 174
 van Oost, Jacob, 70
 van Rijn, Rembrandt, 42, 120, 178
 Velasquez, Diego, 196
 Veronese, Paolo (Paolo Cagliari), 30, 140
 Vinci, Leonardo da, 4, 122, 170
- West, Benjamin, 78

INDEX OF PICTURES

A

Abel, Cain and, 23
 Abraham and Isaac, 33
 Adam and Eve, 19, 21
 The creation of, 17
 Adoration of the Magi, The, 119
 Ahasuerus, Esther Preparing to Meet, 81
 Amalek is Overcome, 53
 Among The Lowly, 151
 Andrew, The Calling of Peter and, 143
 Anne, The Virgin, Christ Child and Saint, 123
 Annunciation, The, 99
 Annunciation to the Shepherds, The, 111
 Anoints the Feet of Christ, Mary Magdalen, 163
 Answer to the King, Daniel's, 87
 Apocalypse, The Four Horsemen of the, 213
 Apostles John, Mark, Peter, Paul, 203
 Arrival of the Shepherds, The, 113
 Ascension, The, 201
 Assumption of the Virgin, The, 209

B

Babel, The Tower of, 27
 Baptism of Christ, The, 137
 Baptist, John the, see John the Baptist
 Beheading of John the Baptist, 155
 Birth of St. John the Baptist, 107
 Birth of the Virgin, The, 93
 Birth of Christ, see Nativity
 Blessing Little Children, Christ, 165
 Blessing the Sons of Joseph, Jacob, 43
 Brethren, Joseph Sold by his, 39
 Joseph Makes Himself Known to his, 41
 Burning Bush, Moses and the, 47
 Burning of Sodom, The, 31

C

Cain and Abel, 23
 Calling of Peter and Andrew, The, 143
 Calvary, The Road to, 183
 Cana, The Marriage at, 141
 Chariot, Elijah and the Fiery, 79
 Children, Christ Blessing Little, 165
 Christ, see also Jesus
 Christ, The Baptism of, 137
 —Before Pilate, 177
 —Blessing Little Children, 165
 —Disputing with the Doctors, 133
 Mary Magdalen Anoints the Feet of, 163
 Mary Magdalen at the Tomb of, 191
 —on the Cross, 185
 —on the Waters, 149
 —Presented to the People (*Ecce Homo*), 181
 The Holy Women at the Tomb of, 193
 The Temptation of, 139
 —Washes Peter's Feet, 173

Christ Child, St. Anne, The Virgin and, 123
 Cleansing of the Temple, The, 145
 Complaint, Job's, 83
 Conception, The Immaculate, 101
 Confusion of Tongues, The, 27
 Conspiracy of Judas, The, 169
 Coronation of the Virgin, The, 211
 Creation, The Days of, 15
 —of Eve, 19
 —of Man, 17
 Cross, The Descent from the, 187
 Crucifixion, The, 185

D

Daniel's Answer to the King, 87
 Daughter, Jephtha's, 59
 David as King, 73
 —with the Head of Goliath, 71
 Days of Creation, 15
 Death of the Firstborn, The, 49
 —of Samson, The, 65
 —of the Virgin, The, 207
 Delilah, Samson and, 63
 Deluge, The, 25
 Descent from the Cross, The, 187
 Disciples Running to the Sepulchre, The Two, 195
 Disputing with the Doctors, Christ, 133
 Doctors, Christ Disputing with the, 133

E

Ecce Homo, 181
 Eden, The Expulsion from, 21
 Egypt, The Flight into, 127
 The Return from, 129
 Elijah and the Fiery Chariot, 79
 Emmaus, The Supper at, 197
 Entry into Jerusalem, The, 167
 Ephesus, St. Paul Preaching at, 205
 Esther Preparing to Meet Ahasuerus, 81
 Eve, The Creation of, 19
 Expulsion from Eden, The, 21

F

Feet, Christ Washes Peter's, 173
 Feet of Christ, Mary Magdalen Anoints the, 163
 Fiery Chariot, Elijah and the, 79
 Finding of Moses, The, 45
 Firstborn, Death of the, 49
 Flight into Egypt, The, 127
 Four Horsemen of the Apocalypse, The, 213

G

Gideon, The Stratagem of, 57
 Girlhood of Mary Virgin, The, 97
 Goliath, David with the Head of, 71

INDEX OF PICTURES

H

Habakkuk, The Prophet, 89
Hagar and Ishmael, 29
"He that is without sin among you," etc., 153
Holofernes, Judith with the Head of, 85
Holy Night, 115
Holy Women at the Tomb of Christ, The, 193
Homo, Ecce, 181
Horeb, Moses Smites the Rock in, 51
Horsemen of the Apocalypse, The Four, 213
Hosea, The Prophet, 91

I

Immaculate Conception, The, 101
Incredulity of Thomas, The, 199
Infant St. John with a Lamb, 125
Infant Samuel, The, 69
Isaac, The Sacrifice of, 33
Isaiah, The Prophet, 89
Ishmael, Hagar and, 29

J

Jacob and Rachel, The Meeting of, 37
—Blessing the Sons of Joseph, 43
Jephtha's Daughter, 59
Jeremiah, The Prophet, 89
Jerusalem, The Entry into, 167
Jesus, see also Christ
Jesus, The Betrayal of, 175
—in the Workshop of Joseph, 131
Job's Complaint, 83
Joel, The Prophet, 91
John the Baptist, 135
The Beheading of, 155
The Birth of, 107
—with a Lamb, Infant, 125
John, Saint (The Apostle), 203
—Running to the Sepulchre, Peter and, 195
Jonah, The Prophet, 89
Joseph Makes Himself Known, 41
—Sold by his Brethren, 39
Jacob Blessing the Sons of, 43
Joseph, Jesus in the Workshop of, 131
Judas, The Conspiracy of, 169
Judgment of Solomon, The, 75
Judith with the Head of Holofernes, 85

K

King, Daniel's Answer to the, 87
David as, 73

L

Lamb, Infant St. John with a, 125
Last Supper, The, 171
Law, Moses Smashes the Tables of the, 55

Lazarus, The Raising of, 161
Lion, Samson Kills the, 61
Little Children, Christ Blesses the, 165
Lowly, Among the, 151

M

Madonna of the Chair, 3
Sistine, 117
Magi, The Adoration of the, 119
Man, The Creation of, 17
Mark, Saint, 203
Marriage at Cana, The, 141
Marriage of the Virgin, The, 105
Mary Magdalen Anoints the Feet of Christ, 163
—at the Tomb of Christ, 191
Mary Virgin, The Girlhood of, 97
Meeting of Jacob and Rachel, The, 37
Moses and the Burning Bush, 47
The Finding of, 45
—Breaking the Tables of the Law, 55
—Smites the Rock in Horeb, 51
Mount, The Sermon on the, 147

N

Naomi, Ruth and, 67
Nativity, The, 109
Night, Holy, 115

O

Obadiah, The Prophet, 91

P

Paul, Saint, 203
—Preaching at Ephesus, 205
Peter, Saint, 203
—and Andrew, The Calling of, 143
—and John Running to the Sepulchre, 195
Peter's Feet, Christ Washes, 173
Pietà, 89
Pilate, Christ before, 177
—Washing his Hands, 179
Presentation in the Temple, The, 121
—of the Virgin, The, 95
Prophets:
Habakkuk, 89
Hosea, 91
Isaiah, 89
Jeremiah, 89
Joel, 91
Jonah, 89
Obadiah, 91
Zephaniah, 91

Q

Queen of Sheba, Solomon and the, 77

INDEX OF PICTURES

R

Rachel, The Meeting of Jacob and, 37
 Raising of Lazarus, The, 161
 Rebecca, 35
 Return from Egypt, The, 129
 Road to Calvary, The, 183
 Rock in Horeb, Moses Smites the, 51
 Running to the Sepulchre, Peter and John, 195
 Ruth and Naomi, 67

S

Sacrifice of Isaac, The, 33
 Saint Anne, The Virgin, Christ Child and, 123
 Saint John (The Apostle), 203
 —and Peter Running to the Sepulchre, 195
 Saint John (The Baptist), 135
 —with a Lamb, The Infant, 125
 The Beheading of, 155
 The Birth of, 107
 Saint Mark, 203
 Saint Paul, 203
 —Preaching at Ephesus, 205
 Saint Peter, 203
 Salome, The Vision of, 157
 Samson and Delilah, 63
 The Death of, 65
 The Youth of, 61
 Samuel, The Infant, 69
 Sepulchre, Peter and John Running to the, 195
 Sermon on the Mount, The, 147
 Sheba, Solomon and the Queen of, 77
 Shepherds, The Annunciation to the, 111
 The Arrival of the, 113
 Sistine Madonna, 117
 Sodom, The Burning of, 31
 Solomon and the Queen of Sheba, 77
 The Judgment of, 75
 Sons of Joseph, Jacob Blessing the, 43
 Stratagem of Gideon, The, 57
 Supper at Emmaus, The, 197
 The Last, 171

T

Tables of the Law, Moses Breaking the, 55
 Temple, The Cleansing of the, 145
 The Presentation in the, 121
 The Presentation of the Virgin in the, 95
 Temptation and Expulsion from Eden, The, 21
 Temptation of Christ, 139
 Thomas, The Incredulity of, 199
 Tomb, Mary Magdalen at the, 191
 Peter and John Running to the, 195
 The Holy Women at the, 193
 Tongues, The Confusion of, 27
 Tower of Babel, The, 27
 Transfiguration, The, 159

V

Virgin, Christ Child and St. Anne, The, 123
 The Assumption of the, 209
 The Birth of the, 93
 The Coronation of the, 211
 The Death of the, 207
 The Girlhood of Mary, 97
 The Marriage of the, 105
 The Presentation of the, 95
 Vision of Salome, The, 157
 Visitation, The, 103

W

Washes Peter's Feet, Christ, 173
 Washing his Hands, Pilate, 179
 Waters, Christ on the, 149
 Women at the Tomb of Christ, The Holy, 193
 Workshop of Joseph Jesus in the, 131

Y

Youth of Samson, The, 61

Z

Zephaniah, The Prophet, 91



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